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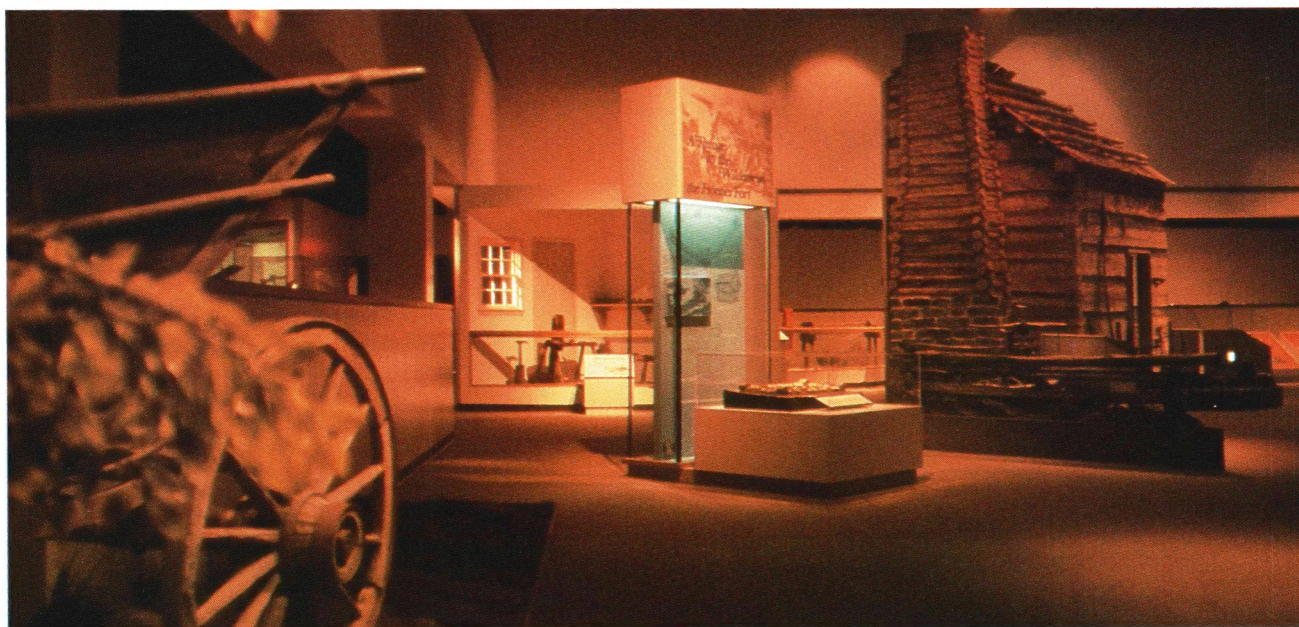


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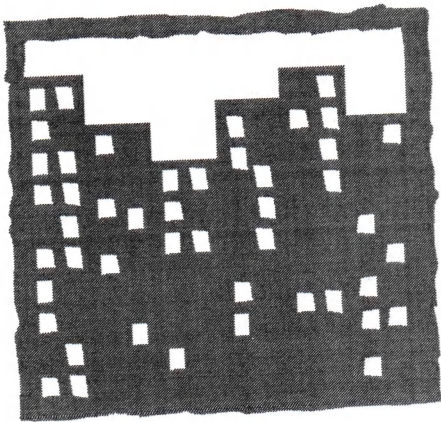
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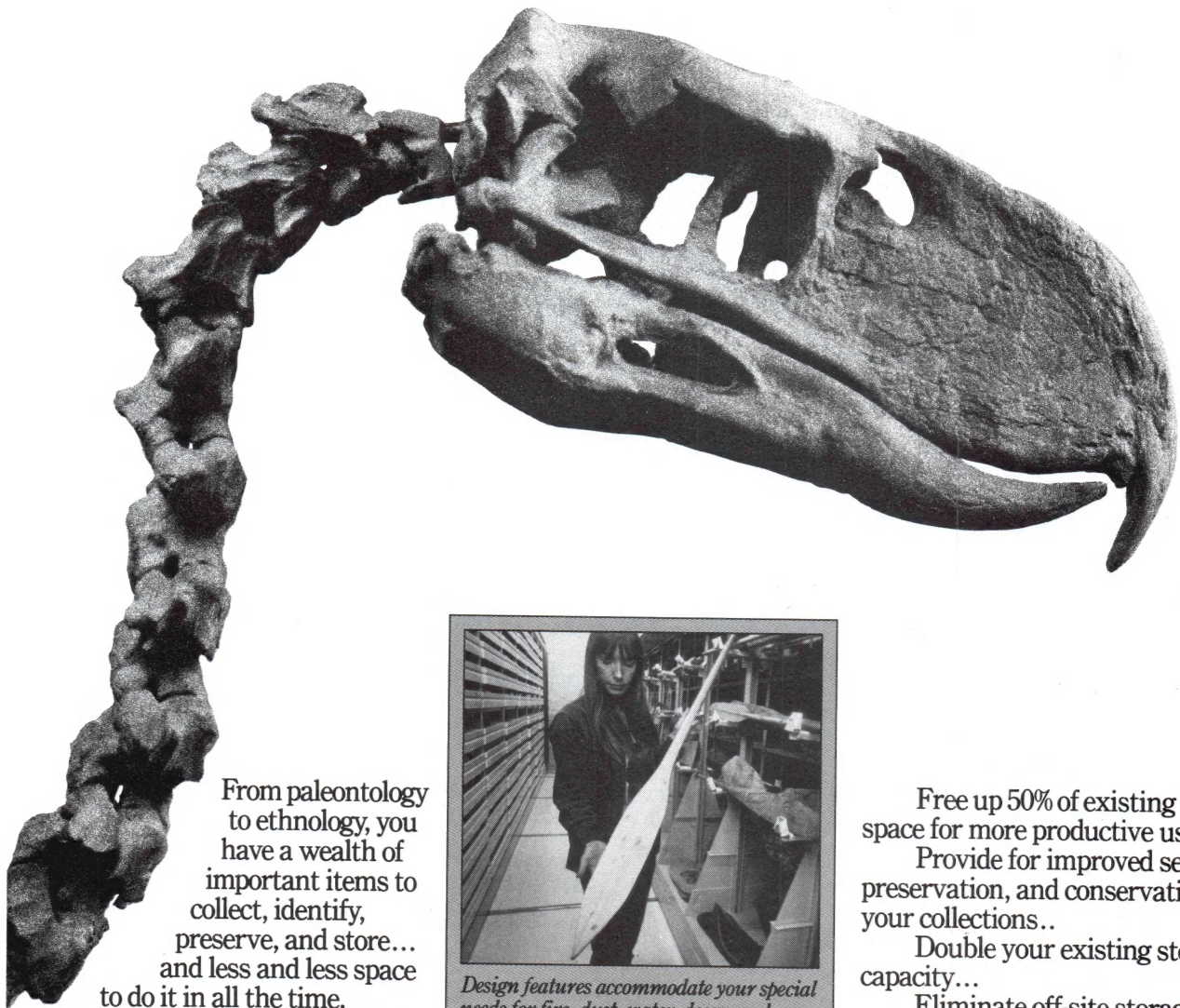
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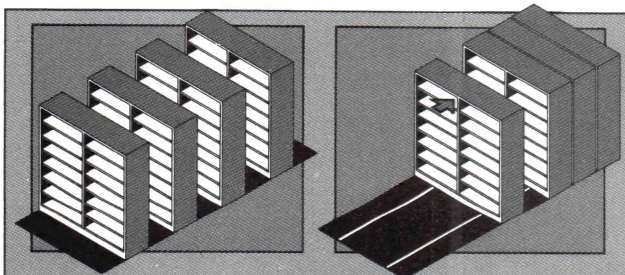
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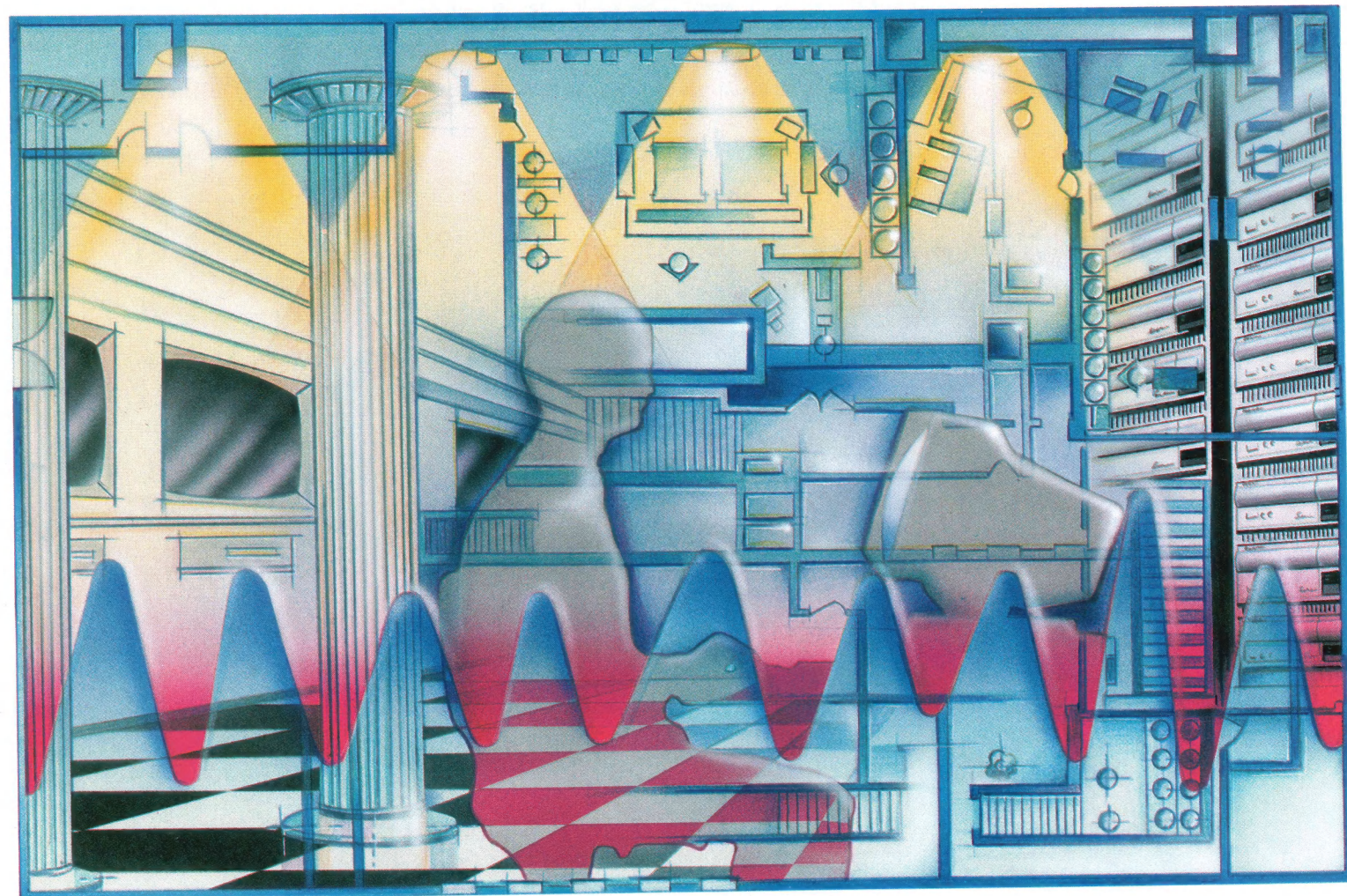


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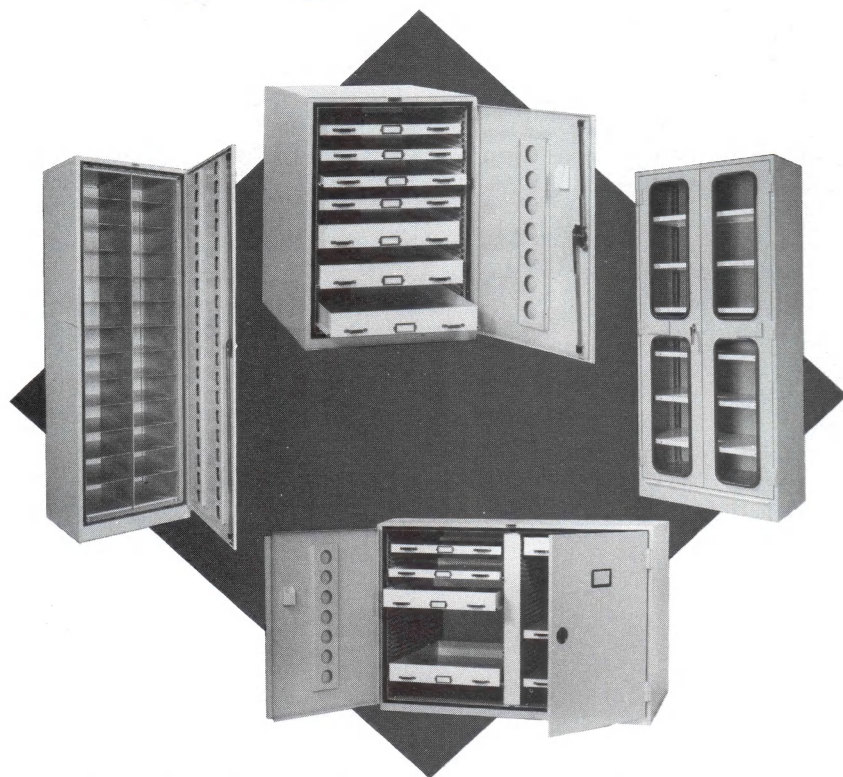
1995 AAM Museum Publications Design Competition

The winners and comments from the judges / 50

Above: Head and shoulders above the rest: The Museum of New Mexico's silk scarf won first prize in supplementary materials in the 1995 Publications Competition (see page 50).
Photo by Mark Gulezian, QuickSilver, Takoma Park, Md.

On the cover: Jan van Eyck, *The Annunciation*, c. 1434-1436 (detail). One of eight masterpieces featured in the National Gallery of Art's new Micro Gallery.
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Letters

Leninism Redux?

With regard to Lonnie Bunch's recent comments in "Museums in an Age of Uncertainty" (March/April 1995), I am afraid I have to differ with his perception of the "Good Fight."

When Lenin posed the question "What is to be done?" it was in a rhetorical sense: his intention was to slaughter his opponents. Rather than follow this example, the museum profession needs to stop asking rhetorical questions, both of itself and its audience. The weakness of the Smithsonian's *Enola Gay* interpretation and some recent exhibitions of controversial art has been the patently obvious intention to manipulate the audience. This weakness has been ruthlessly exploited by conservative critics armed with "bloody shirts" and rhetorical questions of their own.

The only sustainable, future role for museums will be one comparable to

that of libraries in free societies: as purveyors of literacy and access to information and inspiration. Civilization in free societies has come too far to deny museums this role, whether it be in support of scientific or cultural literacy. If museums allow themselves to slip too close to Leninism, to perceive any part of their audience as "the enemy," they run the risk of adopting a Leninist "final solution": eliminate one's enemies and, concurrently, eliminate literacy and free and open access to information.

James M. Bryant

Director

Pember Museum of Natural History
Granville, N.Y.

The Other Half

Thomas K. Seligman, in his recent review of *Museums and the Making of "Ourselves": The Role of Objects in National Identity* (May/June 1995), errs

in attributing the chapter on Greece (Avgouli) to Alissandra Cummins, who writes tellingly of black slave deculturation in history and museums from the 17th century on in the Caribbean. It is typical of his review that this chapter is not among those he cites as dealing with issues of identity.

The problem is not so much what Seligman says about the half of the book he reviewed, but what he does not seem to understand about the half he did not review; and with the single criterion he cites in evaluating all the essays. There were several criteria equally important: making the unknown histories of museums in emerging and other countries known so research and comparison on topics of gender, race, and class can be pursued by others; and an anthropological model of institutions as political "arenas." These are concepts to be applied by scholars, curators, and direc-

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tors to specific historical contexts. There are no pretested solutions for all cases, however much Seligman wants and needs them.

That the reviewer prefers a more adversarial position is clear: With a single exception (Kaeppler), all the chapters he prefers are in the third section of the book, "Transforming Objects, Collections, and 'Nation.'" Seligman had hoped for "a volume that would give less attention to brief historical summaries . . . and more to the constructive means by which nations and their museums act to engage their populace." That is the book he wanted and reviewed. It is not the book 14 experts wrote, responding to a new paradigm, as Kaeppler did. I hope readers in museums and among the public will avail themselves also of the other half of the book.

Flora E. S. Kaplan
Professor of Anthropology
Director, Museum Studies Program
Graduate School of Arts and Science
New York University

Varied Histories

I am one of the contributing authors to *Museums and the Making of "Ourselves": The Role of Objects in National Identity*. The recent review . . . appears to advocate a polemic argument or position contrary to the histories of museums and their relationships in making them responsive to the felt needs of minorities or contributing to a national identity. Certainly it is important to appreciate that the reader understand the varied histories making each case study unique if we are to understand a greater national identity.

In the situation of the American Indians, resolutions to the current status of representation, collections, law, and national identity are in flux. There is no formula or prescription as to how individual tribal groups, their unique histories, and their objects should be considered in the formulation of policy in national or tribal museums.

George H. J. Abrams
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M Notes

The Muse of Good Will in Oklahoma City

Oklahoma City museum staffers and their institutions were not among the casualties this April in the bombing of the Murrah Federal Building. Fortunately, neither was their spirit of good will. In the aftermath of the bombing, cultural institutions from the area rallied to help not only those injured in the explosion, but kids whose sense of security and trust was shaken by the attack. Under the guidance of the Oklahoma Museums Association, museums and similar facilities joined forces late this spring to present a special day of activities for children.

No museum facility was located close enough to the blast to be affected, said Cherie Cook, director of the Oklahoma Museums Association. However, some employees of the state historic preservation office were injured when the explosion damaged their workplace in the Journal Record Building located across the street from the federal building. The preservation office is operated by the Oklahoma Historical Society, which also oversees many of the state's museums and historic homes, sites, and parks. Melvena Heisch, the preservation officer who runs the department, was hurt when the force of the explosion threw her to the floor. An employee who leaned over to help her was hit on the back by flying glass. According to Max Nichols, information representative for the historical society, Heisch must have been particularly disoriented by the blast because she is blind.

Heisch returned to work a mere two



To honor young victims of April's bombing, children plant an Oklahoma Redbud tree at Oklahoma City's Kirkpatrick Center Museum Complex as part of the local museum community's "A Day for Children" this May. Lending a hand are Kirkpatrick Center educator Sherri Vance (left) and Jo Ann Pearce, executive director (center). Photo by Brent Beall.

days after the disaster, and the *Daily Oklahoman* reported early this May that all injured preservation office employees had been released from the hospital. Preservation officers have set up shop temporarily in the State Museum of History, surrounded by boxes in a single room. "It's really a makeshift deal," Nichols said. Among their duties in the upcoming months will be providing restoration guidance to owners of historic buildings harmed by the blast. The severely damaged Journal Record Building that housed the preservation offices

is listed on the National Register of Historic Places. In addition, three historic churches built before or shortly after Oklahoma became a state in 1907 were harmed by the explosion. At the First United Methodist Church, for example, windows shattered, and the choir loft tumbled into the sanctuary.

Even though museum facilities were not damaged by the bombing, staff members—like so many other residents of this close-knit city—know people who were injured or killed in the explosion. Cherie Cook, for example, knows

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a man and woman active in their local historical society in a town 40 miles east of Oklahoma City whose daughter was killed in the blast. "Nearly everyone in Oklahoma City has been personally affected by this tragedy, as we all either knew one of the victims or know someone who has a connection to one of the victims," said Marilyn Rippee, executive director of Oklahoma City's Omniplex Science Museum, in a news release this spring. An Omniplex board member was injured by flying glass in a structure near the explosion, and the spouses of two museum employees were in a building across the street from the Murrah Building when it was bombed, though neither was seriously injured.

It was ultimately these close community ties that inspired "A Day for Children," a cooperative effort among Oklahoma City's museums to give local kids a much-needed respite from the sorrow and upheaval that has pervaded their lives since the disaster. Education curators Sherri Vance and Beverly Howard at the Kirkpatrick Center, a complex that houses several museums, had worked closely with a school in nearby Edmond. Vance and Howard came up with the idea of a large-scale, museum-sponsored event for kids when they discovered that several students at the school had relatives who died in the blast. For help in coordinating the effort, they turned to the Oklahoma Museums Association, whose offices are also located in the Kirkpatrick Center.

Sixteen institutions participated in the outreach program on Saturday, May 20, including museums and related facilities such as a nature park and a botanical garden. Throughout the day, all facilities provided free admission for children ages 12 and under who were accompanied by an adult. The programming was not developed to deal directly with the bombing. Instead, Cook said, the day was intended to distract kids from the tragedy and help them begin the return to normal life. Children have been participating in many discussions about the event at school and at church, she said. "We wanted to make it more of a day of healing," Cook said.

Several of the museums developed special activities geared toward children.

The Oklahoma City Art Museum, for example, provided children's performers including a storyteller and a clown who specializes in balloon sculpture. At the Kirkpatrick Center's Oklahoma Air and Space Museum, kids checked out an F-16 flight simulator. The first 1,000 children who visited the Red Earth Indian Center at the Kirkpatrick Center received Native American coloring sheets and pogs (the popular, colorful disks that kids trade and use to play a game similar to tiddlywinks). The Kirkpatrick Center—which also houses Omniplex and the International Photography Hall of Fame and Museum—hosted a mime and a harpist who played songs from Disney films. In the afternoon, a tree was planted at the center with the same shovel President Bill Clinton used to plant a tree in Washington, D.C., in commemoration of bombing victims.

Oklahoma City museums that offered normal Saturday programming for free to the under-12 set included the National Cowboy Hall of Fame and Western Heritage Center, the 45th Infantry Division Museum, the Amateur Softball Hall of Fame, the Harn Homestead Museum, the Oklahoma Firefighters Museum, and the State Museum of History.

Omniplex reported that it was considering creating new exhibits that could be dedicated to the children who died in the explosion. But as of late spring, Cook said she was unaware of any specific plans for local museums to address the bombing in their exhibitry. "Our energy is tied up with the preservation thing," said Max Nichols of the Oklahoma Historical Society. His institution also is providing photographs and information for a book project organized by Cathy Keating, wife of Oklahoma Governor Frank Keating. The book will feature the stories of people affected by the bombing, and proceeds will benefit the victims' relief fund.

For now, Cook said, the Oklahoma City museum community is trying to reassure kids that their institutions are safe places run by adults whom children can trust. "A Day for Children" helped on this front, she said: "It's a good role for museums to play, to reinforce what

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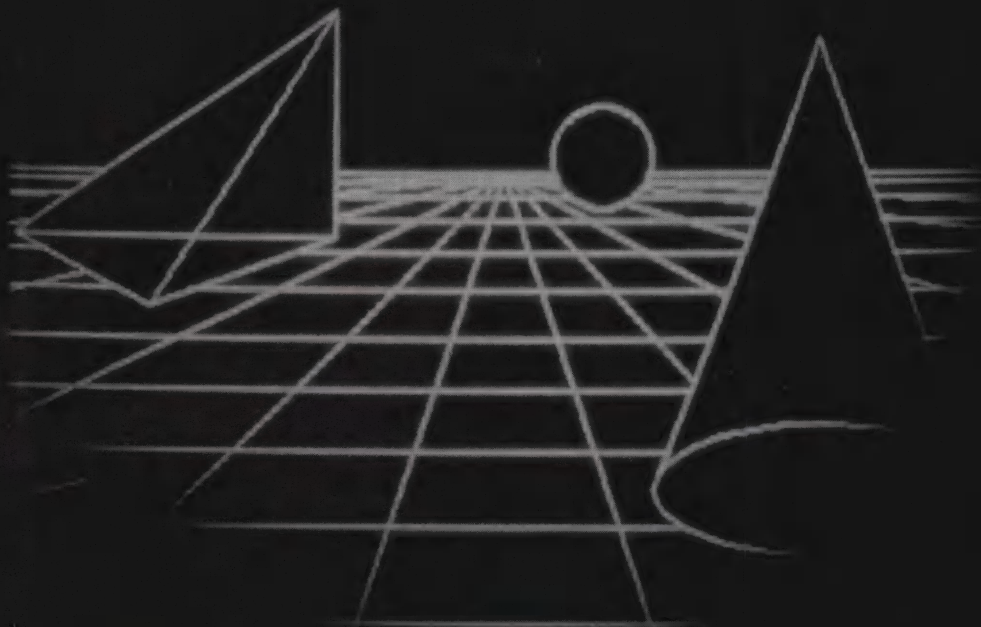
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kids are learning in schools—that there are a lot of good people out there.”

—Susannah Cassedy O'Donnell

Proposed Deaccession Draws Fire in Baltimore

While the sale of artwork last January by the New-York Historical Society was drawing national attention, a proposed deaccession further south along the Atlantic seaboard generated a comparable degree of discord among Baltimore's citizenry. At issue was the decision by the Maryland Institute, College of Art, to proceed toward the sale of a large collection of more than 18,000 drawings, 300 paintings by 180 artists, 122 bronze sculptures by the 19th-century French artist Antoine-Louis Barye, 50 Chinese and Japanese porcelains, and 71 palettes of French painters. These works were collected by Baltimore native George Lucas during the half century he lived in Paris.

Last January, the institute filed for a declaratory judgment in the Circuit Court for Baltimore City seeking judicial opinion on the institute's desire to sell all or part of the Lucas collection and use the proceeds to bolster the school's endowment. The institute, however, does not have physical possession of the collection. Since 1933, two other Baltimore cultural institutions have held Lucas's material on long-term loan: the Baltimore Museum of Art (BMA) and the Walters Art Gallery. They view the college's decision as a violation of the public trust under which they have stored, curated, and displayed the works acquired by Lucas during the second half of the 19th century.

Lucas left for Paris in 1857 after receiving an inheritance from his father, who was a founder of the Maryland Institute, College of Art. He never returned to the city of his birth but acted as agent for William and Henry Walters in their efforts to acquire what later became the major holdings of the Walters Art Gallery. Lucas's circle of friends included many of the major artistic and cultural figures of Paris. Upon Lucas's death in 1909, his will bestowed his collection on his friend Henry Walters,

who in turn donated it to the Maryland Institute. He did so partly because after the Baltimore fire of 1904, the new fire-proof institute was a logical recipient of the gift. In addition, Walters knew about the Lucas family tie to the institute.

Acting on his understanding of Lucas's intent, Walters saw his gift to the institute as a benefit to the city's appreciation of art. At the crux of the court's decision are the words Henry Walters's lawyer used in turning over the art to the Maryland Institute. Stating that doing so accorded with the wishes of Walters's expatriate friend, the transmittal document refers to the gift as a "continuing example and incentive to earnest ambitious effort of Art Students in your [the Maryland Institute's] care" and quotes a passage referring to the collection Lucas "desired to have placed in your charge to be dedicated to sincere art education in his native city."

In its brief to the court, the institute argued that when the Lucas collection arrived at the institute, it did provide a great asset to the students' education. However, during the next two decades the introduction of classroom slides and color reproductions in books diminished the instructional value of the art. Concurrently, interest in the art world expanded beyond European art of the previous century. For these reasons, the institute deemed the art no longer necessary to fulfill its educational mission. It lent the bulk of the work to the BMA in 1933 and five pieces to the Walters Art Gallery a decade later.

Chairman of the Board of Trustees of the Maryland Institute Robert Shelton said that he and the board decided to place the matter before the court because they believed they would be shirking their fiduciary responsibility if the board did not maximize the institution's resources. They see the Lucas collection as an untapped asset waiting to be translated into much-needed funds for the art school.

He recognized that the two Baltimore museums see the matter differently. Shelton observed, "Both the Walters Art Gallery and the Baltimore Museum of Art have expressed concerns about (Please turn to M Notes, page 20)

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Calendar



**"Dictated by Life":
Marsden Hartley's
German Painting and
Robert Indiana's
Hartley Elegies**

An innovative artist of one generation of American art speaks to another in "Dictated by Life." Robert Indiana, a founding Pop artist of the 1960s, pays homage to a body of work Hartley completed when living in Berlin from 1913-15. The title of the exhibit derives from Hartley's journal where he writes that his

art sprang from direct personal experience "... dictated by life." He translated his Berlin stay into a matrix of codes and symbols, some of which refer to his homosexual identity. Indiana, who moved into a house in Maine close to one occupied by Hartley, recently completed 18 paintings that fuse references to his own life and the work of Hartley. Organized by the Weisman Art Museum in Minneapolis, the ex-

hibit examines the way both men expressed their gay identities through visual codes.

July 11-September 17, 1995:

Terra Museum of American Art, Chicago

October 13-November 22, 1995:

Florida International University Art Museum, Miami

Arshile Gorky: The Breakthrough Years
When the Armenian-

born artist Arshile Gorky emigrated to New York in 1920, he prepared the way for the post-World War II flowering of abstract expressionism—a movement that put American art firmly on the map of modern artistic developments. Fusing the personal and psychological imagery of European surrealism with the colorful and dynamic abstraction of Miró and Kandinsky, Gorky created a body of work

from 1941 to 1948 that makes him a pioneer of the style associated with Willem de Kooning and Jackson Pollock. The exhibit, organized by the Modern Art Museum of Fort Worth, features approximately 40 paintings and 18 drawings completed in the decade prior to Gorky's suicide in 1948 at the age of 44.

Through September 17, 1995:

National Gallery of

Left: Robert Indiana, *KvF XIII* (1989-1994). Part of the Pop artist's homage to the work of Marsden Hartley.

Right: Ceramic jar (c. 100-1 B.C.) from the ancient city of Karanog. More than 300 artifacts in the exhibit "Ancient Nubia" trace the civilization that once flourished south of ancient Egypt.

Below: Jules Breton, *Returning from the Fields* (1871). Nineteenth-century genre painting attracted a large, popular audience, unlike the modernist movements of the day.



Art, Washington, D.C.

October 13-December 31, 1995:

Albright-Knox Art Gallery, Buffalo, N.Y.

January 13-March 17, 1996:

Modern Art Museum of Fort Worth

Redefining Genre: French and American Painting, 1850-1900

The conventional history of 19th-century painting in France and the United States largely ignores a class of work against which the innovative Impressionist and post-Impres-

sionist painters rebelled. While genre painting embraced an ever-expanding repertory of subjects, it held firm to academic painting styles first evolved during the Renaissance. Genre painting, more than Impressionism and subsequent modernist movements, attracted a large following that popularized art among people who did not heretofore express an interest in it. Among the 75 paintings from 40 museums and individual collectors are numerous currents of

genre painting that appealed to a wide variety of tastes. Organized and circulated by the Trust for Museum Exhibitions in Washington, D.C., "Redefining Genre" documents a period in which a significant rift separated advanced painting from popular taste.

September 24-December 17, 1995:

Dixon Gallery and Gardens, Memphis

January 5-February 4, 1996:

Society of the Four Arts, Palm Beach, Fla.

February 24-April 21, 1996:

Santa Barbara Museum of Art, Santa Barbara, Calif.

May 15-July 1, 1996:

Meridian International Center, Washington, D.C.

Ancient Nubia: Egypt's Rival in Africa

Because of its millennia-long history and architectural gigantism, Egypt has dominated the study of ancient African civilizations, overshadowing its neighbor to the south, Nubia. A former rival sharing nearly 1,000 miles of the fertile Nile river valley, Nubia challenged pharaonic hegemony in the land today occupied by southern Egypt and Sudan. What we know of Nubian civilizations owes much to the excavations conducted early in this century by the University of Pennsylvania Museum of Archaeology and Anthropology. From the museum's collection of 7,000 Nubian objects, exhibit planners selected approximately 300 to trace the nearly 3,500-year history of





Talking Pictures: People Speak About the Photographs That Speak to Them

Two photography curators asked more than 50 people to identify "the one picture that matters most. The image that has seduced, inspired, taught, frightened, amused, offended, obsessed, informed, or provoked you." Among those participating were writers, journalists, movie celebrities, artists, scientists, prison inmates, and others. The results are displayed in "Talking Pictures," organized by the International Center of Photography in New York. A highlight of the exhibit is listening to participants' comments, thoughts, and feelings about the photo they chose. A portable recorder allows visitors to look at an image and listen to the person who selected it.

July 15-October 7, 1995:
High Museum of Art, Atlanta

November 17-January 14, 1996:
Milwaukee Art Museum

March 14-June 9, 1996:
Los Angeles County Museum of Art

July-September, 1996:
The Minneapolis Institute of Arts

Nubia. Ceramic vessels, jewelry, statuary, and funerary inscriptions document the richness of Nubian culture and history.

Through September 4, 1995:

National Museum of African Art, Smithsonian Institution, Washington, D.C.

September 18-December 20, 1995:

Kelsey Museum of Ancient Archaeology, Ann Arbor, Mich.

January 31-April 14, 1996:
Baltimore Museum of Art

May 6-August 21, 1996:
Minneapolis Institute of Arts

Betye Saar:
Personal Icons
California artist Betye Saar creates assem-

blages and installations out of a wide range of found objects, including feathers, fans, shells, photographs, jewelry, and plastic bric-a-brac. Her work expresses and channels aspects of her personal identity as an African American. Other sources of inspiration derive from magic and folklore. "Betye Saar: Personal Icons," toured by Exhibits USA—a division of the Mid-America Arts Alliance located in Kansas City, Mo.—contains recent mixed media assemblages and installations that further her explorations of her heritage.

September 1-October 15, 1995:
Salina Art Center, Salina, Kans.

November 4-January 7, 1996:

Davidson College, Davidson, N.C.

January 28-March 16, 1996:

de Saisset Museum, Santa Clara University, Santa Clara, Calif.

September 1-October 14, 1996:

Joslyn Art Museum, Omaha

Across Continents and Cultures: The Art and Life of Henry Os- sawa Tanner

Henry Ossawa Tanner, a student of Thomas Eakins at the Pennsylvania Academy of the Fine Arts and a Paris Salon prize winner, belongs to a distinguished circle of African-American artists who succeeded in Paris at the end of the 19th and the first half of the

20th century. "Across Continents and Cultures" highlights, in particular, the impact of Tanner's racial heritage on his work. The exhibit, organized by the Nelson-Atkins Museum of Art, features 60 paintings, watercolors, and drawings and covers the entire range of subject matter from landscapes to scenes of daily life to images based on the Bible.

Through August 20, 1995:
Nelson-Atkins Museum of Art, Kansas City

September 7-December 31, 1995:
Dallas Museum of Art

January 12-April 28, 1996:
Terra Museum of American Art, Chicago

Left: Henry Ossawa Tanner, *Study for the Thankful Poor* (c. 1894).

Below: Duane Michals, *The Return of the Prodigal Son* (1982). One of many artistic investigations of the prodigal son parable.

October-November, 1996:
Fine Arts Gallery, Vanderbilt University, Nashville

December-February, 1997:
Center for Creative Photography, Tucson, Ariz.

March 4-May 11, 1997:
Louisiana Arts and Science Center, Baton Rouge

Flora: Contemporary Artists and the World of Flowers

Floral and vegetation-based imagery has had an enduring hold on the artistic imagination. From this vast repertoire of forms and colors, artists have drawn motifs and designs that sometimes

possess clear symbolic meaning, such as the weeping willow's association with death and mourning. "Flora" displays the work of 15 artists whose work often contains emotional, psychological, or social nuances of meaning. Organized by Leigh Yawkey Woodson Art Museum in Wausau, Wis., the exhibit documents the myriad interpretations artists draw from the vegetal world.

September 9-November 4, 1995:

Art Museum of Southeast Texas, Beaumont

November 25-January 20, 1996:

New Mexico Museum of Natural History and Science, Albuquerque

February 10-April 6, 1996:

Gibbes Museum of Art, Charleston, S.C.

April 27-June 22, 1996:
Dixon Gallery and Gardens, Memphis

The Golden Age of Danish Art: Drawings from the Royal Museum of Fine Arts, Copenhagen

Despite economic setbacks after the Napoleonic Wars of the first decade of the 19th century, Denmark entered a golden age of art production that is reflected in the comprehensive, national drawing collection in Copenhagen. The 72 drawings selected for the U.S. tour include portraits, genre scenes,

mythological subjects, cityscapes, and landscapes by 11 artists. This artistic florescence, which extended to science, poetry, theology, philosophy, literature, ballet, and theater, is closely tied to an upsurge in a sense of national identity. The lure of Italy exposed artists to classical antiquity and the achievements of the High Renaissance, both of which left their mark on Danish drawing as witnessed in the exhibit organized by Art Services International of Alexandria, Va.

Through August 13, 1995:
The Frick Collection, New York

September 8-October 22, 1995:
Frick Art Museum, Pittsburgh

January 18-March 10, 1996:

Crocker Art Museum, Sacramento, Calif.

Prodigal Son Narratives 1480-1980

Of New Testament parables, the story of the prodigal son has inspired artists from Albrecht Dürer to contemporary photographer Duane Michals. Traditionally, artists concentrated on four phases of the story: the prodigal son's departure, his dissipation in brothels and taverns, his penitence, and ultimate return to his father's house. Refracted through the artist's personal interpretation of the morality tale and the larger, societal spin given to the story, the imagery provides insights into the biblical parable's hold on artists such as Rembrandt, Hogarth, and Thomas Hart Benton. Co-organized by the Yale Art Gallery and the Davison Art Center, Wesleyan University, "Prodigal Son Narratives" includes sequential prints by 28 artists.

Through July 16, 1995:
Yale University Art Gallery, New Haven, Conn.

August 30-October 20, 1995:
Davison Art Center, Wesleyan University, Middletown, Conn.

March 2-April 14, 1996:
Sterling and Francine Clark Art Institute, Williamstown, Mass.

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(M Notes, continued from page 15)

the Institute's right to control the disposition and sale of the Lucas Collection. We expect that each institution will participate in the declaratory judgment action, which we believe is the appropriate forum for a binding resolution of the Institute's rights and responsibilities."

While the institute bases its argument before the court on what the donor had in mind when he gave (through Henry Walters) his collection to the city's premier art college, the two museums base their opposition to the proposed sale on what they consider a violation of the public trust, as well as a different reading of Lucas's intent. BMA and the Walters filed a joint letter of response in April. They maintain that Lucas and Walters intended the artwork to "be kept intact in Baltimore City" for the edification and education not just of a handful of art students—as the institute claims—but of the city as a whole. They point out a statement the institute made acknowledging its "trusteeship for the people of our City and State and for lovers and students of art . . . [of] the magnificent [Lucas] Collection."

A second line of argument concerns the value added to the collection as a result of its tenure at the BMA and Walters. Each institution invested significant sums of its own money and accepted government grants for the storage, conservation, research, and display of the Lucas collection. The museums conclude that "a substantial part of the present value of the Collection is due to these efforts, without which many items would have deteriorated and lost their value."

Finally, the museums dispute the claim by the institute that the collection does not constitute an educational asset for art students. In their brief, they note that the institute offers a 14-week course, the core of which is the print holdings at the BMA. It is required for the school's printmaking majors. Other art schools in the area also depend on the same body of work in their courses. Loss of such a resource would, in their view, seriously undermine art education in the Baltimore area.

Loss of the Lucas collection also would devastate the print and drawing

collection of the BMA, which built on it since its arrival in 1933. Sale of the drawings would leave a large hole impossible to fill. The museum's print curator, Jay Fisher, applies his specialized knowledge of French 19th-century prints and drawings largely to the Lucas collection, which is significant due to its exhaustive coverage of artists working during the second half of the century. Because of recent expensive purchases, the BMA is not in a position to avert further conflict simply by buying the collection from the institute.

While the court deliberates on the Maryland Institute's suit—a judgment is expected to take from a few months to two years—the city is split on how the school should proceed. In an editorial decrying the possible dispersal of the Lucas collection, the *Baltimore Sun* expressed the prevalent hope for an outcome that would please the interests of the institute, the museums, and the citizenry. But so far, no one knows what that outcome might entail.

—Donald Garfield

Down the Tubes

The Minnesota Children's Museum, which is tripling its exhibit space and preparing to reopen at a new location in St. Paul in September 1995, used an off-beat approach to acquire funding for one of its newest exhibits.

"I put a picture of a toilet on the cover of the proposal, which completely went against all grant-writing rules," said Jacki Bedworth, project developer of the museum's "Learning from Lemna: Duckweed Cleans Up" exhibit.

With technical assistance from the Minnesota-based Lemna Corporation and \$95,000 from the U.S. Department of Energy (DOE), the exhibit introduces lemna, or duckweed, floating aquatic plants no bigger than the head of a thumbtack, which clean wastewater in a natural manner. More than 40 species of lemna flourish in a variety of climates throughout the world. Lemna not only has a voracious appetite for the same nutrients—nitrogen and phosphorus—that cause excessive algae in lakes and ponds, it also converts these pollutants into high-quality food.

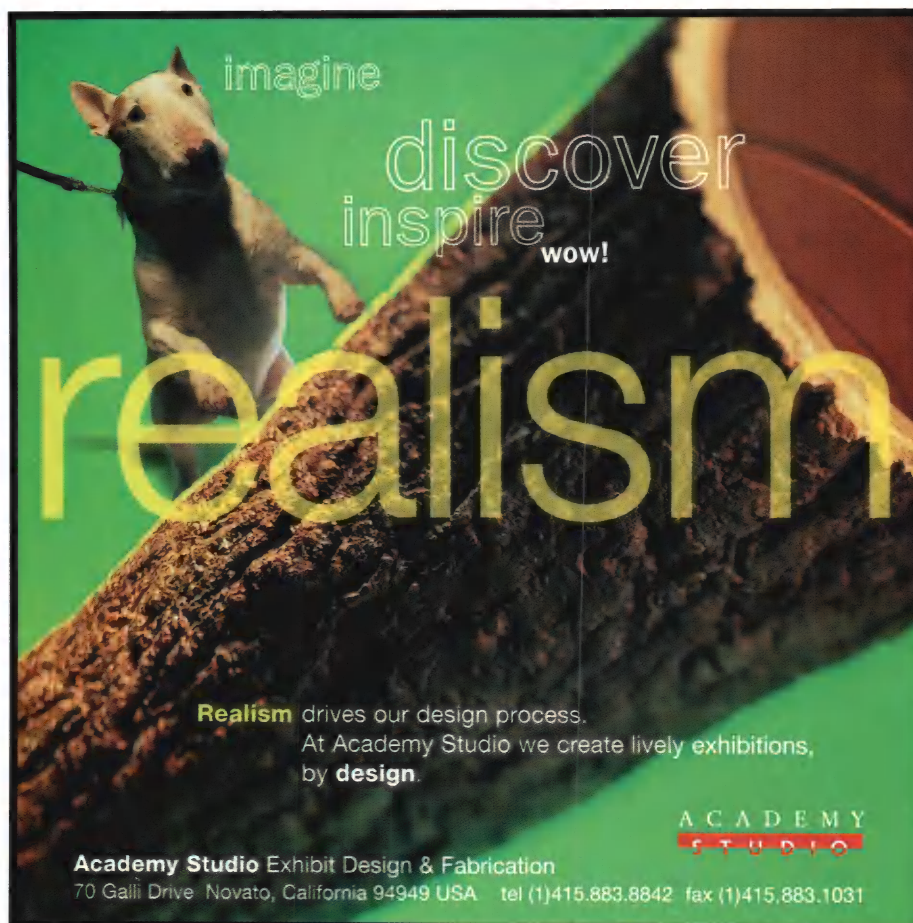
With soaring populations, however, and increasing water pollution, nature on its own can't keep up with wastewater treatment. Combining a 6-million-year-old biological process with state-of-the-art technology, Viet Ngo, president and founder of Lemna Corporation, developed and patented a treatment system that uses duckweed to absorb pollutants from water and render them harmless. This process uses no chemicals and relies on the sun and gravity as energy sources. Ngo, a Vietnamese-born Minneapolis sculptor and civil engineer, has initiated more than 60 lemna projects all over the world. One of the largest is a \$5.2-million natural wastewater system outside Devil's Lake in North Dakota.

The interactive exhibit in Minnesota—part of the museum's Earth World gallery—is designed for 4-8-year-old children. The exhibit begins inside the museum with a toilet that, when flushed, mixes dried, synthetic sewage with water. Visitors then follow the path of the wastewater through a duckweed canal that connects indoor gallery exhibits with a roof-top garden on the third floor of the museum's new 65,000-square-foot facility.

As the water becomes scummy—because dirty water promotes algae growth—it will be released into a large open pool where lemna will grow into a dense, green mat. From here, the water will flow through a pipe under a window wall and out into the canal.

The lemna exhibit includes testing stations where visitors can measure water temperature and clarity. Using microscopes and hand lenses, children will examine water to identify lemna and other aquatic plants and invertebrates. Exhibit organizers want to develop a comprehensive exhibit and education package that addresses critical water-related issues and helps build awareness of the dynamic, aquatic systems that compose both natural and constructed habitats. They also want to help museum visitors understand where their water goes after they use it, and what happens to water to make it reusable. When museum staff asked children what happened to water after they used it in their bathroom or in

(Please turn to M Notes, page 62)



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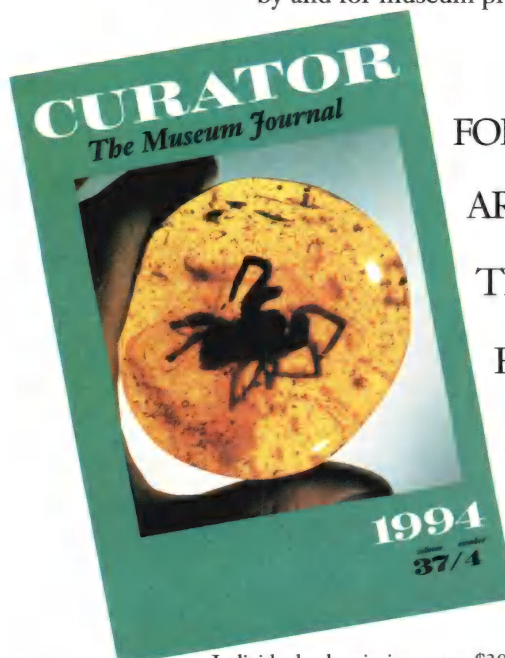
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People



Jill Snyder to director, Aldrich Museum of Contemporary Art, Ridgefield, Conn.

Barbara L. Phillips to director of development, **James T. Ulak** to associate curator for Japanese art and advisor to the director for Japanese affairs, and **Massumeh Farhad** to associate curator of Islamic Near Eastern art, Arthur M. Sackler Gallery and Freer Gallery of Art, Smithsonian Institution, Washington, D.C.

Gay Speer to director of education, Columbus Museum, Columbus, Ga.

Dorrie Smith to director of museum annual giving, Rhode Island School of Design, Providence.

Kevin O'Brien to executive director and **Barbara Rothermel** to curator, Key West Art and Historical Society, Key West, Fla.

David E. Chesebrough to executive director, Roberson Museum and Science Center, Binghamton, N.Y.

Nancy Richards to curator of collections, Tryon Palace Historic Sites & Gardens, New Bern, N.C.

Gregory Naranjo to nutrition project manager and **Archie Fobbs** to curator of neuropathology, National Museum of Health and Medicine, Washington, D.C.

Jack Salzman to deputy director for education, media and public programs, and **Eric Zafran** to deputy director for curatorial affairs, The Jewish Museum, New York.

David Revere McFadden to executive director, Millicent Rogers Museum, Taos, N.Mex.

Douglass W. McDonald to president and chief executive officer, Genesee Country Museum, Mumfords, N.Y.

Gail Cunard to director, Trotting Horse Museum, Goshen, N.Y.

Michael D. Cook to program coordinator for historic sites, and **John R. Crippen** to historic sites administrator, Minnesota Historical Society, St. Paul.

Bill Gaylord to chief operating officer, The Science Place, Dallas.

Charles Desmarais to director, The Contemporary Arts Center, Cincinnati.

William Moynihan to president, Milwaukee Public Museum.

Patricia Anne Halfpenny to curator, ceramics and glass, and **Wendy Ann Cooper** to curator of furniture, Winterthur Museum Garden & Library, Winterthur, Del.

Kathi Gott-Beedy to manager of retail and wholesale operations, Maine Maritime Museum, Bath.



Scott D. Bluebond to public relations and marketing manager, Please Touch Museum, Philadelphia.

Renee Henry to program director, Minnesota Children's Museum, St. Paul.

Diane De Grazia to chief curator, Cleveland Museum of Art.

Carolyn T. Stone to director of public relations, Intrepid Sea Air Space Museum, New York.

Mary Allison Haynie to curator/town manager, Old Shawnee Town, Shawnee, Kans.

Ivy L. Barsky to education director, and **Denise Szakacs** to development director, Institute for Contemporary Art/P.S. 1 Museum, Long Island City, N.Y.

Barbara Franco to executive director, Historical Society of Washington, D.C.

James M. Schaefer to director, Iroquois Indian Museum, Howes Cave, N.Y.

Sarah Fasoldt to assistant director for administration and development, and **Dorothy Lansell** to comptroller, Farnsworth Art Museum, Rockland, Maine.

John Wetenhall to director, Cheekwood Museum of Art, Nashville, Tenn.

Francesca T. Grifo to director, Center for Biodiversity and Conservation, American Museum of Natural History, New York.

Gail Kana Anderson to assistant director and **Becky Zurcher** to manager of administration and operations, Fred Jones Jr. Museum of Art, University of Oklahoma, Norman.

Kenneth E. Kirby to vice president of development, Franklin Institute Science Museum, Philadelphia.



Olga M. Viso to assistant curator, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.

Sheila O'Neill to executive director, Westport Historical Society, Westport, Conn.

Gail E. Joice to deputy director, Seattle Art Museum.

Obituary

Bruce T. Sherwood, immediate past director of the Victoria Society of Maine in Portland, died on May 3 of a heart attack. He was 60 years old. An expert on Victorian restorations, Mr. Sherwood oversaw several major restoration projects at the society. Before coming to Maine, he held positions at Winterthur and at Hay House in Macon, Ga.

Please send personnel information to
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Noteworthy



Above: A shell-shaped dome, constructed from 1,100 panels of glass, covers the "Florida Wetlands" gallery at Tampa's new Florida Aquarium.

Right: In "Coral Reefs," visitors gaze through a 43-foot-wide window at creatures that inhabit both the shallow and deep waters of the ocean.



Florida Aquarium opened this spring along the waterfront in downtown Tampa. The three-level, 152,000-square-foot facility holds more than 1 million gallons of fresh and salt water and is expected to attract approximately 1.8 million visitors a year. Each of the four main exhibit galleries explores the habitats of a particular region. In "Florida Wetlands," for example, alligator hatchlings live in recreated saw grass marshes, and native birds roost in trees beneath a large glass dome. The "Florida Bays and Beaches" gallery focuses on the animals that inhabit the bottom of bays, bridge pilings, and sea grass beds. Visitors to the "Florida Coral Reefs" follow a path that simulates a 60-foot dive from shallow-water reefs to deeper waters. Finally, "Florida Offshore" depicts the open ocean and the "drifter" creatures that live there. Also included in the new facility are a live interpretive theater, a book and gift shop, and a waterfront restaurant.

Independence Seaport Museum opens this July in Philadelphia. The former Philadelphia Maritime Museum is now located in a 100,000-square-foot, multimillion dollar facility on the banks of the Delaware River. On display are more than 1,000 artifacts, combined with computer games, large-scale theatrical sets, and audiovisuals that trace the history of the Delaware River and Bay. Two new permanent exhibits are on display: "Home Port: Philadelphia" and "Divers of the Deep." Docked outside and available for self-guided tours are

Commodore Dewey's 1898 flagship, *USS Olympia*, and the World War II submarine, *USS Becuna*. The museum's library contains a collection of rare books and historical photographs.

Chester County Historical Society in West Chester, Pa., opened its new regional History Center this spring. The \$4.8-million expansion included the renovation of two historic buildings, which are now linked by a sky bridge. Available floor space was tripled from 15,000 to 50,000 square feet, making room for more galleries, a 250-seat auditorium, a 45-seat classroom, and

expanded collections storage space. Among the five new exhibits that opened with the new facility is "To Everything a Season: The Art and Life of Ida Jones," which displays the paintings of the self-taught, African-American artist who began painting at age 72.

The U.S. Army plans to purchase land near the Pentagon and Arlington Cemetery in Arlington, Va., for the construction of the **National Museum of the United States Army**. The 375,000-square-foot facility will provide space for major and temporary exhibits on the American soldier, including

such displays as Spanish American War uniforms, World War I firearms, Vietnam War helicopters, and flags from the American Revolution to the present. Construction costs are estimated at \$72 million and will be derived from private contributions. The building will provide a site for not only displaying but storing and preserving the Army's \$1-billion collection of more than 500,000 artifacts and 12,000 works of art.

Charles Hosmer Morse Museum of American Art in Winter Park, Fla., opens a new, expanded facility this July. Forming the cen-

terpiece of the museum's collections are works by Louis Comfort Tiffany. The 8,000-square-foot exhibition space doubles what was available in the museum's previous home and permits the display of large-scale Tiffany works that could not be exhibited before. Massive windows from Tiffany's own collection and architectural elements from his mansion have not been seen publicly since his Long Island home burned in 1957. Also on exhibit are American painting, sculpture, furniture, and other decorative arts from the late 19th and early 20th centuries.

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Of Armillaries and Astrolabes

BY SUSANNAH CASSEDY O'DONNELL

Centuries ago, medieval astronomers determined the position of the sun and stars with an astrolabe, a disk-shaped object marked with a curving grid of fine lines and the signs of the zodiac. In the 14th century, Chaucer wrote *Treatise on an Astrolabe* to help his 10-year-old son learn about the sophisticated instrument. And Muslims used astrolabes to determine the direction of Mecca so they would know which way to face during prayer.

But for members of focus groups at Chicago's Adler Planetarium & Astronomy Museum in the 1990s, astrolabes were simply mysterious. People had no idea what they were and referred to them as "those flat things," says Manager of Evaluation Patricia McNamara. The average contemporary museum-goer just doesn't know much about the nascent development of astronomy and the instruments scholars used before Galileo's famous discoveries.

A new permanent exhibit at the Adler, however, strives to fill that gap in people's scientific knowledge. "The Universe In Your Hands: Early Tools of Astronomy," which opened this spring, uses interactive and hands-on displays to showcase and explain the workings of astronomical instruments used during medieval times. Drawing from focus group reactions, exhibit developers aimed not only to supply easily understandable historical and scientific information, but to give museum-goers a sense of what life was like during the Middle Ages. In one exhibit section, for example, visitors can use an astrolabe to measure the altitude of a simulated star. And in another, they may don a cloak,



Armillary sphere created in 1562 by the workshop of the Arsenius family, instrument makers in Louvain, Belgium. Armillaries served as models of the universe before Galileo's discoveries.

sit in a recreated medieval university classroom, and study illustrations of early university life.

Since its founding in 1930, the Adler has boasted an impressive collection tracing the history of astronomy. Today, in fact, the collection is considered one of the three finest in the world. It includes not only 1,700 scientific instruments spanning nine centuries, but thousands of photographs and rare books, and a wide variety of early maps, charts, star atlases, and other printed materials.

Unfortunately, the Adler found that

most visitors didn't recognize the significance of the astronomical instruments, which were displayed conventionally in glass cases with accompanying identification labels. "Very few people even realized that the Adler had such an important collection. The museum had been feeling for some time that it deserved a more dramatic and educational treatment," says McNamara, who is manager of the exhibit. "We wanted to display the instruments in a way that's more attractive and interesting to people who don't really understand much about them."

Throughout the new 3,000-square-foot exhibit, the 126 objects on display are accompanied by simply written labels and interactive activities that help visitors figure out how an instrument was originally used. "We made sure that people could understand what we were saying," McNamara says. The text provides pronunciation guides for unfamiliar terms and avoids overly technical language.

Greeting museum-goers at the exhibit entrance is a large illustration of a starry night sky and an array of six "mystery objects": an astrolabe, armillary sphere (a model of the universe), telescope, celestial globe, orrery (an apparatus depicting the solar system), and a sundial. Labeling poses questions to visitors, encouraging them to try to identify the instruments and figure out how they might have been used. Answers are available by lifting a panel or through similar means. Reproductions of period illustrations show who made and used the objects: a medieval monk with an astrolabe, for example, and 16th-century instrument maker

Gemma Frisius with an astronomical ring that he designed.

From this point, "The Universe In Your Hands" strives to draw visitors into medieval life and introduce them to the earth-centered view of the universe that guided astronomy from the 13th through 16th centuries. The Adler found in its focus group sessions that many people have only a vague understanding of medieval times. When asked to consider the subject, people tended to mention "King Arthur" and "the Dark Ages," McNamara says. To learn more about this important historical period, visitors can look at scenes of daily medieval life in a reproduction of the Duke of Berry's Book of Hours (*Les Très Riches Heures*), which shows how the night sky served as a calendar for farmers. Dispelling the myth that learning came to a virtual halt during the Middle Ages, the exhibit uses the recreated university classroom to demonstrate the importance of astronomy in medieval universities, and stresses the scholarship and accomplishments of Islamic astronomers.

For many of the objects on display, replicas are provided that visitors can pick up and use. In a section called "The Astrolabe: Sky Computer," for example, 24 astrolabes are on display in specially designed shallow cases that allow visitors to see both sides of the instruments and observe their intricate details. Here, people also can heft a brass replica of an astrolabe and take apart and reassemble a model. In the "Sundials" section, part of a visitor's body can become a replica of an astronomical instrument—museum-goers learn how they can use their own hands as sundials.

The third section on a particular instrument, the armillary sphere, provides a particularly striking visual representation of how medieval astronomers perceived the world. During the Middle Ages, people looking up at the sky believed that they were standing at the center of a universe that revolved around the earth. Thus, the typical armillary sphere is comprised of a series of overlapping rings—representing stars and planets—surrounding a central ball that represents the earth. (The word

"armillary" comes from the Latin word for bracelet and refers to this perceived cage of rings around the earth.) Visitors can step inside a 6-foot diameter model of an armillary sphere and work with a smaller replica at a mock astronomer's desk.

It was, of course, not until the late 16th and early 17th centuries that Galileo made his famous observations, developing the sun-centered model of the universe that people now know is accurate. It is this heliocentric vision that the Adler will address in part two of the exhibit, which will display instruments from the 1500s to the 1800s. Tentatively scheduled to open within the next three years, this section will concentrate on the time when astronomy became not just a subject of academic study but a topic of popular interest, McNamara says. She believes that this focus should capture the attention of contemporary audiences. "I think people will be interested," she says, "in seeing how the study of astronomy moved into people's homes and out of the universities." **M**

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The Versatile Mind

BY KENNETH L. AMES

A Cabinet of Curiosities: Inquiries into Museums and Their Prospects

By Stephen E. Weil. Washington, D.C.: Smithsonian Institution Press, 1995. 286 pp., softbound, \$16.95.

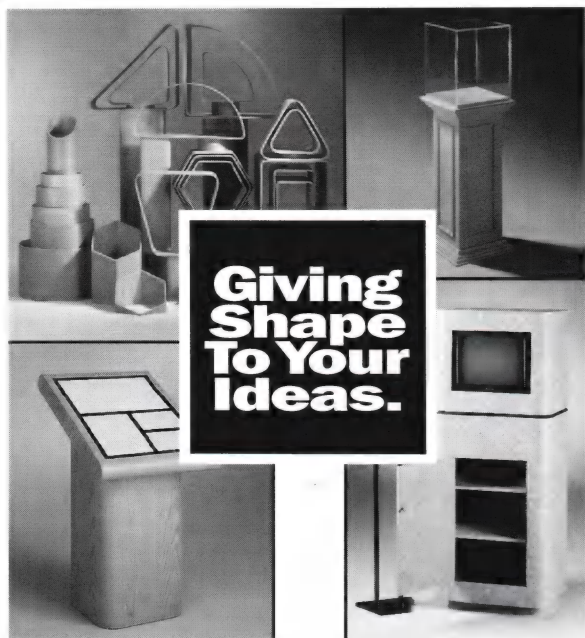
Here it is, the third volume of the Weil museum trilogy, a more than worthy successor to *Beauty and the Beasts* (1983) and *Rethinking the Museum and Other Meditations* (1990). With this collection of essays and addresses, Stephen Weil proves yet again that he is one of the most versatile and capable minds in the museum world, a veritable man of many parts, as they used to say.

How to assess such a rich collection? For that matter, how even to describe it? Weil has pulled together in this volume some two dozen pieces of writing of varying lengths and topics, and arranged them into six groups. As usual, the mixture includes discussions of both legal and philosophical matters, as well as a few others not easily labeled. Created as a compilation of thoughts on many topics delivered for a myriad of occasions, the book understandably is not unified by a single line of inquiry or plot, nor is it meant to be. All the essays

Kenneth L. Ames is a writer, lecturer, consultant, and antique dealer living in Schenectady, N.Y.

share a relevance to some aspect of museums, but otherwise each piece stands on its own. Furthermore, there is no necessary order to the book. Read it from front to back, back to front, or inside out—it really makes no difference. The important thing is to encounter and savor the ideas and insights found in every essay.

The six sections of the book vary considerably in length and focus. My favorite among the shorter ones may be the three hypothetical scenarios Weil offers as a basis for group discussions of ethics issues confronting museums. One imaginary case involves sex discrimination, a collection of Chinese mirrors



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disintegrating due to bronze disease, and an untested remedy called Hypo/thetical. Not only are the scenarios cleverly contrived and riddled with layers of mischievous complexity and conflict, they closely approximate situations we all have experienced or heard about.

Another brief section discusses royalties for artists, which Weil finds unsound and undesirable; problems of copyright and unpublished materials; Weil's thoroughly gracious remarks delivered when he received the Mid-Atlantic Association of Museums' Katherine Coffey Award in 1990; and one wildly satirical piece called "The Art World Olympics," which caricatures some of the less savory behaviors of art-dom. The third short section concentrates entirely on collecting, collectors, and collections. It includes a parody of collectors and collecting; a description of the ideal collector; a brief against deaccessioning collections to meet operating expenses; another against capitalizing collections; and a review of *Objects of Knowledge*, a book edited by British museologist Susan Pearce.

The longer sections of the book contain the more substantial essays. One explores matters of public policy and reveals Weil as a masterful and convincing advocate of the arts in these times of political and economic instability. In one admirable and substantial essay Weil defends tax policies that enable and encourage private financial support for the arts. In another he provides a vigorous and compelling case for the continuing tax exemption of cultural institutions. The third component of this section is Weil's testimony in 1990 before the committee reviewing the grant-making of the NEA. As he points out, his testimony did not exactly carry the day. Regardless, read this whole section for some of the best advocacy of cultural institutions you will find anywhere. Weil's words are even more relevant in today's political climate, where the idea that government policy can play a positive role in improving and sustaining quality of life and mind seems to have few friends.

The two major sections of the book—major in terms of size and in terms of significant revisionist thinking

about museums—deal with museums in general and with art and art museums. The keystone of the first section is Weil's article, "Creampuffs and Hardball: Are You Really Worth What You Cost or Just Merely Worthwhile?" published in the September/October 1994 issue of *Museum News*. Flanking it are similarly excellent pieces on the need to think carefully about the ramifications of the metaphors we use to describe museums and museum work; on the importance of using performance indicators in museums and of determining what constitutes success in a museum context and how to know when it has been achieved; and a thoroughly therapeutic essay about the sloppy thinking and management implicit in unreflective acceptance of the metaphor of museum growth.

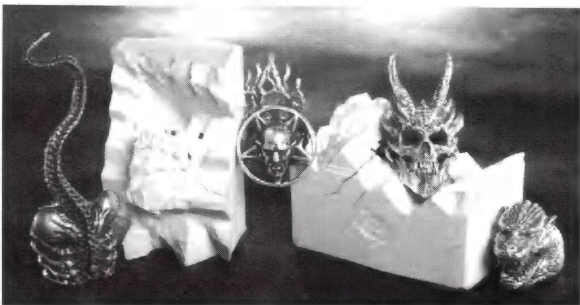
The other major section contains a superlative essay that offers a blueprint for reinventing art museums as well as a rather tedious and overly long defense of the traditional definition of art. In some ways, it is hard to imagine that these two essays were written by the same person. Weil's piece on "publicly-



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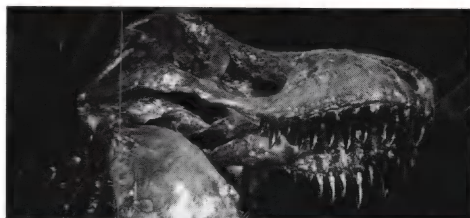
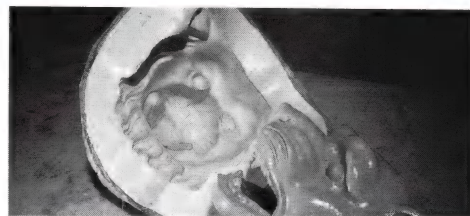


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chosen" art seems frozen in the past, written in some kind of time capsule, uncharacteristically unaware or unaccepting of current intellectual and cultural movements. This essay is not Weil at his best.

But the other essay in the section, "On a New Foundation: The American Art Museum Reconceived," truly makes up for the previous essay. Here Weil lays out an imaginative and intriguing strategy for rescuing art museums from their aging and increasingly untenable operating assumptions and helping them develop a new set of missions that can both reinvigorate them and help them gain greater public appeal and relevance. Weil's strategy has four prongs. First, he says that art museums should function not as sites of pronouncements but of discourse. This means, at the very least, that museums will acknowledge that collections and exhibitions do not fall from the sky but are created by human beings with attitudes, values, and ideas. Therefore, people responsible for museum products should be identified. And when there are conflicts or multiple points of view, those conflicts

and views should be aired, even highlighted, and not submerged or suppressed.

Second, art museums need to admit that objects are parts of worlds beyond the merely aesthetic and that these other worlds may be of great significance. In other words, art museums should take seriously the extraordinary opportunities for humanistic interpretation that they typically slight. Third, Weil argues that the range of what is considered appropriate for an art museum needs to be broadened. I couldn't agree more and would go well beyond Weil to argue that art museums ought to embrace an anthropological comprehension of art, such as the one developed by Ellen Dissanayake in *What Is Art For?* and other writings. Finally, Weil argues that the art museum must be transformed from "a temple in which to celebrate the human genius of the few" to "a place in which to celebrate the human accomplishment of the many." By this he means that museums should explore and celebrate creativity as a universal human act and recognize the true richness and complexity of the things peo-

ple make in all of their aesthetic and extra-aesthetic fullness.

Weil's suggestions make excellent sense, at least if one takes seriously the educational potential of art museums in a country that genuinely embraces democratic goals and values. But the real questions are whether that is true of this country these days or if it even matters. As positive as the essay is about new possibilities for art museums, it is undercut by a candid and unsettling introduction that seems to repudiate the prevailing optimism of Weil's earlier works and even much of this book. The introduction to *A Cabinet of Curiosities* shows us a Stephen Weil more skeptical and pessimistic than we have encountered before. This is cause for concern. I assume that, like most introductions, this one was written after the rest of the book had been assembled. Because of its decisive shift in mood, it might have worked better as a postscript. But the more important point is that this essay, the most recent record of Weil's thinking, represents a dramatic turnabout in his understanding of museums and their prospects. Unlike Vietnam-era

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Secretary of Defense Robert McNamara, Weil is not saying he was wrong in his previous views, only that the future doesn't seem as rosy as it once did.

Weil's introduction reveals his growing awareness that the cultural and financial conditions museums enjoyed when he entered the field some years ago are dramatically changing. Today the outlook for museums is cloudy at best. Weil once was comfortable with the fact that museums worked as top-down institutions. Now he is sobered and depressed by the realization that "the thrust of every museum is ultimately shaped by the dominant order under which it operates." Now he admits, contrary to what was long preached in museum studies programs, that there is nothing inherently virtuous about museum work and that museums' capabilities as agencies for education or social amelioration are decidedly limited. Looking out into the world around us, Weil sees major demographic shifts that threaten museums as we have known them. And he wonders what will happen to museums, those temples of materialism, as we evolve

into an increasingly nonmaterialistic age.

These are all good questions. And the problems are certainly all real. But we need to remind brother Weil that it is not over until it is over. Adaptable institutions, like adaptable people, will survive, and new institutions, better fitted to the emerging world, will replace the old. As this exciting but painful process goes on, I hope that Weil will continue to be engaged, helping us see problems more clearly and guiding us toward imaginative and responsible solutions to them.

The Museum of Modern Art at Mid-Century: At Home and Abroad

Essays by John Szarkowski, Michael Kimmelman, Lynn Zelevansky, Helen M. Franc, and Terence Riley and Edward Eigen. Series edited by John Elderfield. (Studies in Modern Art, no. 4). New York: Museum of Modern Art, 1994. 207 pp., softbound. \$19.95

The Museum of Modern Art is dedicating two volumes of its Studies in Modern Art to its institutional history,

concentrating on the crucial years around 1950. Founded in 1929 as the first museum exclusively to collect modern art, MoMA began a relationship with the federal government during World War II that was to continue after the war in a program of international exhibitions. Revisionist critiques see the museum as a player in Cold War politics, a topic that Michael Kimmelman explores in great depth.

Series editor John Elderfield states that selection of essays does not constitute an official history of MoMA, but rather illuminations of some of the key chapters in the museum's past. They begin with the photography exhibit organized by Edward Steichen in 1955, "The Family of Man." John Szarkowski clarifies the history of the exhibit, underlining its importance within the museum.

In discussing Dorothy Miller's "Americans" exhibit series running from 1942 to 1963, Lynn Zelevansky explores the delicate balance the museum sought between showcasing largely European masters of modernism and (Please turn to Books, page 62)

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The 21st century starts in October at Washington's National Gallery of Art with the unveiling of the most comprehensive interactive, multimedia computer system in an American art museum.

High Art, High Tech: The National Gallery of Art's New Micro Gallery

By John Strand

ALAN SHESTACK, deputy director of the National Gallery of Art, is seated at a table in his office. Through the large window behind him, looking like a backdrop to the evening news, is the Capitol Building, gleaming white reminder that in Washington, contrary to the laws of physics, every action can have an unequal and opposite reaction. That's why caution is much valued here. So, too, is predicting the future. The trick is to combine the two. "I admit," says Shestack, "although I'd hate to see this in print, that I have been traditionally opposed to the use of video screens in close proximity to works of art." A smile forms beneath his carefully trimmed white mustache. "Being a relatively conservative museum professional, I believe that the last thing we want to do in an art museum is divert people's attention from the original."

Left: Jan van Eyck, *The Annunciation* (c. 1434-1436). One of eight masterpieces selected as multimedia "features" in the National Gallery's new Micro Gallery. Photo by Richard Carafelli.

John Strand is editor of Museum News.

A great deal of national and international attention is about to be focused on the NGA as it prepares for the October 29 public unveiling of its Micro Gallery. Modeled on but surpassing the system currently in use at London's National Gallery, the Washington version, underwritten by a grant from the American Express Foundation totaling more than 1 million dollars, will be the most comprehensive interactive, multimedia computer system in an American art museum, allowing visitors to access and cross-reference every major work of art on permanent display—more than 2,000 paintings and sculptures. For an institution better known for its proud, almost regal character and its slow, steady pur-

suit of aesthetic excellence, this is a surprisingly sudden leap into the 21st century, despite the precautions and the requisite predictions of the future. It is also an indication of how museums everywhere, even some of the most tradition-bound, are rushing to embrace the emerging communications technology and incorporate it into the visitor experience.

But the National Gallery's conversion to interactive multimedia technology is being done in its own style, on its own terms. There will be no video

events and map out their preferred routes through the gallery's collections—which, after all, is why the visitors will be present. But to what degree will the fashionable new technology detract from the primary experience of seeing the art itself?

Shestack admits to being preoccupied with this question. "At first, we thought we might be doing something that was in fact subversive to our own mission," he says. He spent a lot of time in the London Micro Gallery, "just looking over people's shoulders" and

incorporate the new technology. Evan Maurer, CEO and director of the Minneapolis Institute of Arts, commented to *The New York Times* last August that similar antitechnology fears were voiced at the advent of hi-fi and television, and proved unfounded. Doubters of the new technology also are confronted with seemingly ubiquitous warnings that those who do not go high-tech now face being orphaned in some bleak, retrograde landscape of low-tech losers. The pressure to "technovate" is intense.

But to Shestack, the technical inno-

Doubters of the new technology also are confronted with seemingly ubiquitous warnings that those who do not go high-tech now face being orphaned in some bleak, retrograde landscape of low-tech losers. The pressure to "technovate" is intense.

screens in the galleries.

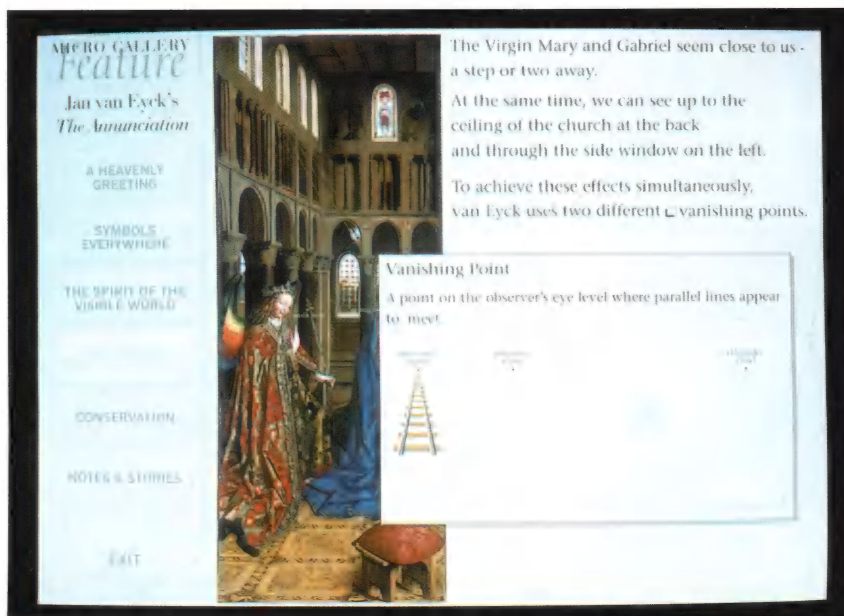
"I think we have to make it clear to the visitor," says Shestack, "that this is a separate opportunity to introduce you to looking, to introduce you to what's here and tell you everything we can about the great works of art you can see here."

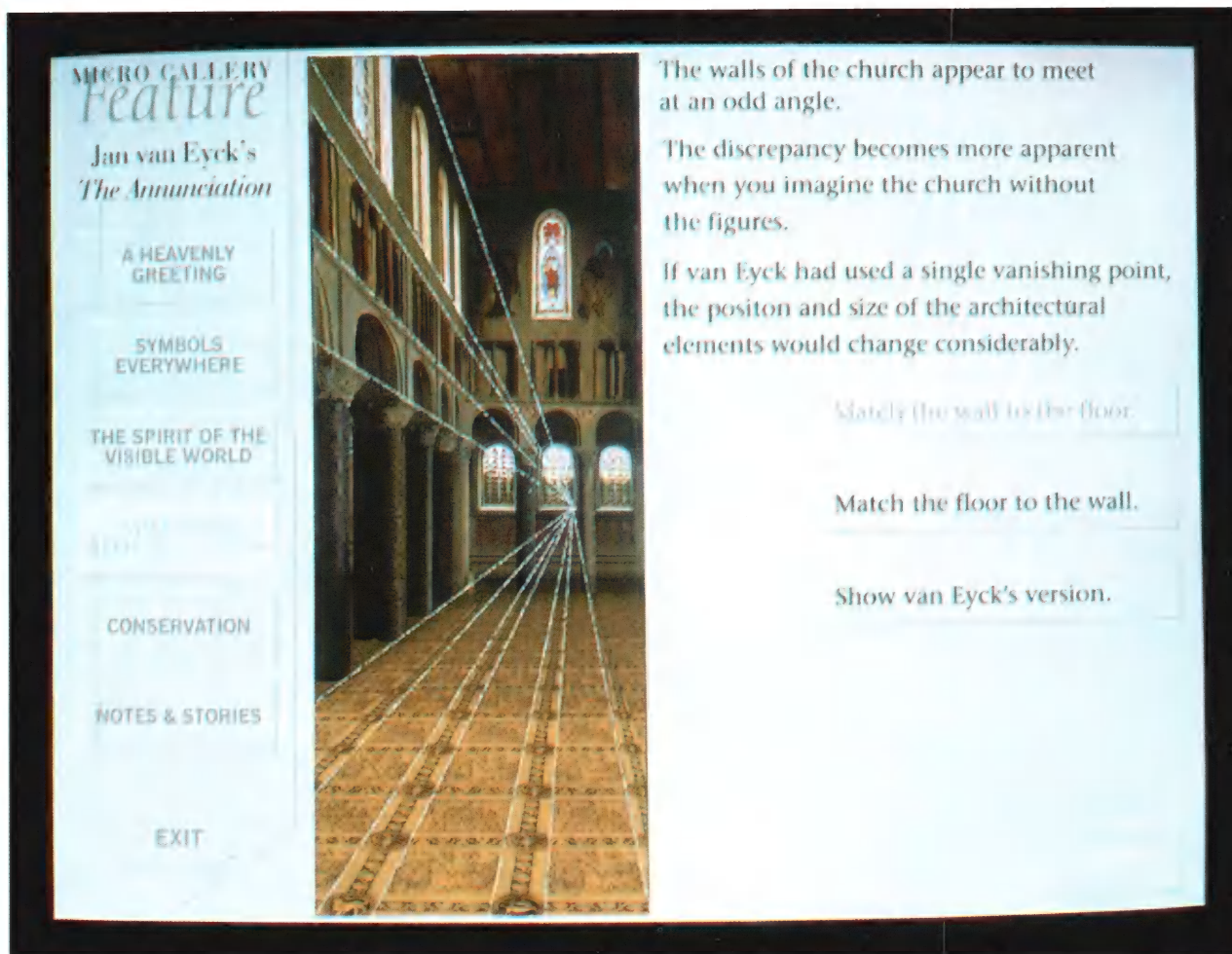
For the past 20 months, a Micro Gallery staff of seven, along with about a dozen curators and a half-dozen educators, have been working to construct the system's content. Images of every work of art have been scanned and digitized and color-corrected. Five thousand explanatory texts have been created to take advantage of the multimedia possibilities. Each of the texts is reviewed by a curator, an education specialist, and an editor before being approved and finalized. The finished product, intended for the layperson, promises to be encyclopedic. Available on touchscreens will be thousands of subjects, atlas entries, timelines, dictionary terms, biographies, and more. Visitors can explore the fine points of perspective, composition, or conservation, get an outline of Quattrocento literature, a sketch of the regional culture of medieval Burgundy, or Andy Warhol's biographical details. On a more utilitarian level, visitors can use the system to get a daily calendar of

conferring with staff there. What he discovered reassured him. "I learned, much to my delight . . . that most users of the Micro Gallery in London tend then to spend more time in the galleries looking at the originals than people who don't use it."

Fear of the virtual visit replacing the live visit remains strong among some museum professionals, although that fear has been debunked by directors of institutions that were among the first to

visitations of the Micro Gallery are worth risking the occasional visitor who opts for a screen-only experience. "Some people will do that," he acknowledges, but adds, "I think the potential benefit to the greatest number of people is so great that it's well worth it." That "greatest number" includes the large tourist population that visits the museum each year. These people, Shestack notes, might use the system to enhance and focus their visits. And any of the





Left and above: A touch of the screen lets Micro Gallery users explore a wealth of information about van Eyck's famous painting.

gallery's artworks that are on loan or in restoration can be present, at least electronically, for the visitor to learn about, at least two-dimensionally.

In a small, windowless office in the National Gallery's West Building, the curator of the Micro Gallery, Vicki Porter, paces back and forth between her desk and the 20-inch color computer screen on a table nearby. Porter effectively is the field commander marshaling all the techno-forces into coherence. She is a tall, affable woman who appears truly to enjoy what she does. A native Californian, Porter, 45, graduated from the University of Cali-

fornia at Santa Barbara, then took her Ph.D. in art history from Johns Hopkins, specializing in the study of illuminated manuscripts of the late Middle Ages. She taught at SUNY-Binghamton ("I'm a teacher at heart," she says), then worked as an assistant curator at the Walters Art Gallery in Baltimore before becoming curator for the City of Baltimore. She worked for the Getty Art History Information Program before joining the Micro Gallery in June 1992.

Porter is demonstrating one of the Micro Gallery's eight "features," as she calls them, highly detailed multimedia presentations of selected masterpieces from the NGA's permanent collection. The eight featured works are van Eyck's *The Annunciation*, Bellini's *The Feast of the Gods*, Vermeer's *Woman Holding a Balance*, El Greco's *Laocoon*, Copley's *Watson and the Shark*, Manet's *Gare Saint-Lazare*, Picasso's *Family of Saltimbanques*, and a sculpture, still to be determined as of this writing, but probably a Henry Moore.

Although visitors using the system can access information about all of the gallery's paintings and most sculptures on display from its permanent collection, the features are showcases for what the system can do, offering a truly in-depth exploration.

On the screen is Jan van Eyck's *The Annunciation*. On this large, color screen, the effect is striking. The colors of this mid-15th-century painting are rich, and the clarity of the image appears to surpass the best color plate reproduction in an exhibition catalogue. "That's because a digital image on a computer screen transmits light," Porter explains. "The paintings [in digital form] have a luminosity to them." She notes that the Micro Gallery staff has been careful to pay particular attention to the quality of each digital image. A computer program, developed by the British firm that created the Micro Gallery system, aids in determining the precise original colors, then reproduces them accurately. An on-staff senior

image specialist who is also an artist makes the human-eye corrections to the computer's choices.

Below the image is a navigation bar with the touch-screen commands "Help," "Tour," "Print," "Go Back," "Next Page," and "Contents." Porter touches "Contents," and a text appears offering a brief comment on the artwork and giving the viewer more options. "This," says Porter, "is the spine." From here, the viewer can take any of a half dozen "major highways," as Porter calls them, leading to a greater

viewer's attention on specific details.

Present at all times is a magnifying glass-command, which allows the visitor to zoom in on all details of the painting, providing a spectacular curator's-eye view of the work.

What began as a look at a single painting has now become, in a matter of a few minutes, a rather generously detailed series of lessons—perhaps "thematic routes" is a more appropriate way of putting it—that offers the viewer the potential of a deeper understanding and, National Gallery officials are hop-

this too can lead to a new appreciation of the work, not only by focusing on the extraordinary details, but also on such curiosities as van Eyck's own use of text, the words, "*Ecce ancilla dom.*" ("Behold the handmaid of the Lord"), spoken by the Virgin. The letters appear reversed to the viewer, and although the reason may be well known to the art historian, it is fun to learn that, at least in van Eyck's mind, the words are meant to be read by God from his vantage point in heaven, located in the upper reaches of the painting's background.

After spending a bit of time with the Micro Gallery system, something unexpected occurred: I felt a sense of intimacy with the artwork that I hadn't expected from a computer. It felt like a private viewing for an audience of one.

level of information about the work—who made it and how and when it came to be made. "This is what the medium is best at," she says. "The Micro Gallery helps solve the problem of context" that occurs when a single work is presented in isolation, as it is here.

An "Atlas" entry produces a map and text about Bruges, where van Eyck painted *The Annunciation* around 1434. A "Timeline" entry includes a sketch of major European events from 1400-1450, putting the work in historical context. Present, too, are other artworks from the time, contemporary musical selections (all computer consoles in the system have speakers), and a section on the material culture of the period.

A further group of touch-commands offers options specific to this image, such as "The Spirit of the Material World," "Conservation," and "Notes and Stories." The "Conservation" command yields a wealth of information, including an animated demonstration of how the painting was stripped from its original wood surface in the 19th century by the Russian czar's conservators and placed on canvas. In a section on perspective, the visitor can electronically remove the figures from the foreground and see how van Eyck constructed the painting's "vanishing points" and attempted to focus the

ing, a greater appreciation of the original.

Getting to the information in the Micro Gallery system is like passing through a series of doors, or digging deeper through several layers, a process that has become familiar over the past decade to millions of computer users. Within each text presented on the screen are hypertext options, or what Porter calls "hotspots." These are words and phrases highlighted on the screen. When the viewer touches one, more text appears with further information. For instance, "triptych" appears as hypertext, and a touch of the word produces a definition and anecdotal information. "Annunciation" is another hypertext word, and touching that produces, among other things, an option to see a list of all other Annunciation paintings in the NGA's collection.

The information being conveyed is not scholarly (nor was it intended to be), and one doesn't expect to see many art historians hunched over the screens for hours on end. But neither is the information condescending or simplistic. What I saw of the system seems solidly informative, maybe even a little challenging to the average museum visitor.

The magnifying tool is perhaps the most like an entertainment option. But

After spending a bit of time with the Micro Gallery system, something unexpected occurred: I felt a sense of intimacy with the artwork that I hadn't expected from a computer. I had the option of manipulating the image, actually studying it in surprising detail, sweeping over every square inch of the painting and absorbing the intricacies of van Eyck's work. It felt like a private viewing for an audience of one. Of course, I was looking at a reproduction, but for the first time I realized that a digitized reproduction on a high-quality, color computer screen is far more satisfying and revealing than anything on the printed page. Combine this with the interactive options, and I felt that I had discovered a new realm of appreciation, somewhere well beyond viewing a reproduction in an exhibition catalogue.

The process of constructing the system's content has been a long, time-consuming one, necessitating one postponement of the Micro Gallery's opening, now seven months behind schedule. But here, as elsewhere in Washington, caution has been the rule, and with good reason.

With each of the 5,000 entries, the first step is the creation of a script by a writer responsible for basic research. Next, the curator in charge reviews it

for accuracy and scholarly integrity. An educator then gets a look at it, ensuring that a general audience can understand the points being made. It then lands on the editor's desk, for grammatical and house-style corrections. Then it's back to the curator and educator for approval of any revisions. Finally, there is a pass-fail review, in which the curator and educator have veto power. If there is a disagreement at this stage, the matter goes to Deputy Director Shesstack for a decision. Any final changes are then made, and the text at last becomes part of the Micro Gallery system.

On the technical side, it is the British company, Cognitive Applications, the creator of the London Micro Gallery, which has constructed the more advanced NGA system, including the design parameters (the company also does graphic design) and the framework for the color correction work, as well as the complex software "engine" that drives the Micro Gallery. The Washington version will be bigger, faster, and easier to use and will provide more in-depth information. The London version does not have a "Features" section, for example.

"And the image quality is about twice what London has," adds Porter, who cites as further improvements greater animation and better signposting to help visitors navigate the system. Reliability is one thing the NGA hopes to retain in its version: the London Micro Gallery, according to Porter, has not experienced a single technical breakdown to its main hardware or software since it opened more than three years ago.

Keeping those "video screens" out of the galleries has meant finding a home for the 13 two-person viewing stations that will greet visitors in October. Just off the imposing rotunda in the West Building and opposite the Founder's Gallery is what NGA Chief of Design Mark Leithauser terms the Information Room. The generous, 43 x 27-foot, neo-classical space has been restored to its original 1941 appearance, including its 14-foot oak doors and oak cornice, as well as the newly recast bronze chandeliers. The viewing stations, each also of oak, will be positioned along the walls



to provide users a sense of privacy and a degree of intimacy with the works they will see on screen. "It's a blend of the traditional and the new," says Leithauser. "My inspiration was the old card catalogue room at the Library of Congress." The Micro Gallery computers will form "part of the whole information package," according to Leithauser. NGA staff and volunteers will be present to assist visitors with computer-related questions and with general, nontechnical information.

One question on many minds at the National Gallery is the potential popularity of the new system. Only about 30 people will be able to use the computer screens at a time. The NGA welcomes nearly 14,000 visitors per day, on average, to its two buildings. What will happen if the Micro Gallery proves to be wildly popular? One suggestion is a time limit for users at peak periods. Although the gallery has used a ticketing system for large crowds, there are no plans at present to use one for the Micro Gallery. The question of crowd flow is still being assessed, according to Ruth Kaplan, the gallery's press and public information officer. "Our concern is to serve the needs of the public in the best possible way," she said.

Another intangible is the reaction from the National Gallery's ultimate overseers, the budget-minded politicians on Capitol Hill. Heightened con-

Micro Gallery Curator Vicki Porter is "effectively the field commander marshaling all the techno-forces into coherence."

gressional scrutiny has become a fact of life for the cluster of large, federally funded, Washington-based cultural institutions, and it is not a fact that many of the professionals within the institutions find very comforting. Even bringing up the subject produces a nervous clearing of throats and a sudden interest in one's watch. There are a few muttered generalities, such as, "It should be well-received by both sides of the aisle," and the quick reminder that the Micro Gallery is being built "with private money."

One suitably cautious prediction, prefaced with a reminder that new technology is currently one of the few fashionable, bipartisan issues in Washington, has it that the Micro Gallery will be a hit on the Hill and far beyond. Regardless of what direction the political winds may be blowing, the fact remains that the system is a magnificent educational tool with the potential to enhance appreciation of one of America's truly great resources, the National Gallery of Art's permanent collection. **M**

By Mike Wallace

The Battle of the ENO

The debate over the National Air and Space Museum's exhibition of the Enola Gay is proving to be not only the most contentious in recent memory, but the most persistent. A special conference on controversy in museum exhibitions, organized by the Smithsonian Institution and the University of Michigan in April, and the resignation of NASM Director Martin Harwit two weeks later, did nothing to forestall a congressional inquiry into the exhibition. As of this writing, although no date had been announced, the NASM planned to open its revised version of the exhibit this summer. The only certainty facing the museum was that, given the emotional nature of the exhibition, critics on both sides of the issue would be present and vocal.

Museum News publishes the following article as part of a continuing effort to help in understanding the dynamic of controversy in public exhibitions. Although the museum profession has long accepted the premise that the interpretation of history requires a multiplicity of viewpoints, is such a concept well understood or even acceptable to the general public and media? Where does interpretation end and manipulation begin? And when the history is emotionally charged, must a museum assume, despite its best efforts at achieving balance in an exhibition, that a portion of its public inevitably will be alienated?

The case of the Enola Gay exhibit may provide some answers to these and related questions. We welcome comment from the field, from all perspectives.

— The Editors



When the *Enola Gay* finally goes on display this summer, visitors to the Smithsonian's National Air and Space Museum will find a truncated airplane: only 56 feet of fuselage could be squeezed into the building. But more than wings and tail will be missing. So will the exhibition that got sheared away after a campaign of vilification arguably without precedent in the annals of American museology. Last summer, commentary in the mass

These assertions were based on a misconstruction of National Air and Space Museum (NASM) intentions, and a profound misrepresentation of what the curators actually wrote. Few of the angry vets ever read the proposed scripts—not unreasonable, given that each of the eventual five was over 500 pages long and none was easily available. Neither had many of the pundits, most of whom relied on a series of articles by John T. Correll, editor of the Air Force Association's *AIR FORCE Maga-*

Recapitulating Japan's 1930s expansionism ("marked by naked aggression and extreme brutality"), it sketched the course of the war from Pearl Harbor on, mentioning Japanese atrocities, use of slave labor, racist attitudes, and maltreatment of prisoners of war ("often starved, beaten and tortured.") It then—in a space dominated by a kamikaze aircraft looming overhead—zeroed in on the fierce Japanese resistance at Iwo Jima and Okinawa, finding in it "a terrible warning of what could be expected in the future."

LA GAY

media denounced the impending show as a monstrous attempt to recast the history of the Second World War. A typical description, by *The Washington Post's* Eugene Meyer, called it "an anti-nuke morality play in which Americans were portrayed as ruthless racists hell-bent on revenge for Pearl Harbor, with the Japanese as innocent, even noble victims fighting to defend their unique culture from 'Western imperialism.'" Editorials blasted "anti-American" curators and warned that "revisionists" had hijacked the museum to promulgate p.c. history.

Air Force veterans responded angrily. Here they were, amid the festivities marking the 50th anniversary of the Normandy landings, ready to take their turn in the sequence of celebrations. Instead, said media pundits, youthful visitors to the Smithsonian would soon find their grandparents reviled as racists and war criminals.

Mike Wallace is professor of history at John Jay College (City University of New York). This essay is an edited excerpt from an article in his collection of public history essays—Mickey Mouse History—to be published by Temple University Press in 1996.

zine, who, as we shall see, had a professional interest in rallying as much opposition as possible to the museum's exhibit. Although the NASM curators have been charged with having a "political agenda," it is Correll who had the most obvious political point of view to push.

My review of the scripts and their fate suggests that most of Correll's charges were unwarranted, some outrageously so. I do not claim that NASM officials were fault-free. There were indeed problems with their first draft—though mostly these were errors of omission rather than commission—and their handling of the crisis once it blew up left much to be desired. But by no means did they deserve the abuse heaped upon them.

The Original Script

The initial script of "Crossroads: The End of World War II, The Atomic Bomb, and the Origins of the Cold War" (January 12, 1994), had five parts, one per gallery, each consisting of proposed label copy and suggested artifacts.

The first section, "A Fight to the Finish," dealt primarily with the final year of the war. The introductory segment asserted Japan's culpability for the sequence of events that led to the bomb.

From the January 14, 1994, exhibition script (p. 15): "Combat Fatigue"—The protracted fighting on Iwo Jima and Okinawa and high U.S. casualties caused severe combat fatigue for many U.S. soldiers and marines. As the fighting on the islands dragged on far longer than initially expected, lack of opportunity for rotation out of the combat zone began to undercut the morale of some troops. Many believed that after eighteen months in the war zone they deserved to be shipped home. Instead, planners selected their units for the invasion of Japan, offering only the prospect of more bitter fighting to the survivors of Iwo Jima and Okinawa.

"Okinawa was a killing field. In the 82 days of battle for that island, an average of 2,500 people died every day. Under those conditions, with death everywhere, I seemed to have gone into a sort of trance. It was as if I had left my body and was looking at myself in a movie. I just did not feel anything."—Peter Milo, American soldier on Okinawa, 1945

The section did include two shortly to be infamous sentences: "For most Americans, this war was fundamentally different than the one waged against Germany and Italy—it was a war of vengeance. For most Japanese, it was a war to defend their unique culture against Western imperialism."

These were not great sentences—not wrong, in context, but easily misrepresented. Americans were in a fury in 1945—and why shouldn't they have been, given Pearl Harbor, four years of ferocious war, and recently declassified accounts of the Bataan death march? Many were calling for revenge, some

even for extermination. But this is not to say—nor did the script—that the war, or the bomb, were motivated only by vengeance.

Nor was it wrong to observe that the Japanese believed unconditional surrender would mean the end of the emperor system and the collapse of their culture. Or that many Japanese—then and to this day—represented their racist exploitation of other Asians as a shield against Western imperialism. The script didn't ratify this self-perception; it demonstrated it, as crucial to understanding the tenacity of Japanese resistance.

But opponents wrenched the sentences out of context and used them to stoke outrage. Even after they were swiftly dropped, and the Smithsonian had explicitly and indignantly denied the construction put upon them, critics trotted them out again and again, in the absence of any other sentence that would serve their purpose so well.

AIR FORCE Magazine's Correll also argued that this section did not represent Japanese aggression graphically enough to offset the emotional impact of later material on the effects of the bombing. Counting up the number of photographs of suffering Americans and finding it lower than the number depicting suffering Japanese, he charged that a victimology thesis lay embedded in the structure of the exhibition.

He was partly right about the effect, totally wrong about the intention. There was no plot to delete evidence of Japanese wickedness in order to manipulate visitors into finding Americans immoral. Any exhibition focusing on the *Enola Gay* and its bombing run would, almost by definition, depict more Japanese than American casualties.

But curators did face a museological conundrum. Ground Zero artifacts and images, no matter how few their number, pack a wallop. So does the *Enola Gay*. Together they could overshadow almost anything in a merely introductory section. Designers at first resisted a "balance of corpses" approach—giving, for example, equal space to the slaughter at Nanking, where more died than at Hiroshima and Nagasaki—in part because they rejected the vengeance the-



sis that they were accused of promulgating. It was the critics, after all, who insisted that Hiroshima was justified not because of prior Japanese outrages—though they had to be fed into the moral equation—but as a military action taken to expeditiously end the war Japan had started.

The curators, moreover, were assuming that most visitors already knew something about Pearl Harbor and the war in the Pacific—subjects treated extensively in an adjacent NASM gallery. This was a mistake. For most young Americans, those events are as distant as the Punic Wars. The museum admitted its mistake. In succeeding drafts, the curators would first expand the initial section, adding dramatic material on Japanese outrages, and then design a 4,000-square-foot prefatory exhibition on the war in the Pacific. Tellingly, the addition of this contextual material would fail to assuage the critics.

Correll's passion for context stopped short when it came to the second section, "The Decision to Drop the Bomb." Here the objection was to problematizing something deemed utterly unproblematic. Truman dropped the bomb to shorten the war and save lives, period. Raising questions about that decision, from the vantage point of hindsight, was infuriating and illegitimate.

But questions were raised at the time, and by the nation's preeminent civilian and military leaders. The endgame of World War II raised tactical and strategic issues of great political, moral, and military complexity. The script reviewed some debates that arose among participants at the time, and later between historians, explicitly labeling them as "Controversies." Why did these explorations create such an uproar?

One firestorm erupted over a hypothetical: If the U.S. had had to invade Japan to end the war, how many Americans would have died? The conventional popular wisdom on this subject is that perhaps half a million would have fallen. But this was a postwar judgment. In 1947, former U.S. secretary of war Henry Stimson, intent on rebutting Hiroshima critics such as John Hersey, claimed there would have been over a million American casualties. Truman later

The important thing to note about this exhibition is that, overall, it adequately and appropriately provided visitors with a sense of the complexities of the bombing decision and the controversies surrounding it.

claimed a half million lives were at risk, a figure that Churchill doubled.

The exhibit draft, for all that it was accused of employing hindsight, relied instead on wartime estimates by MacArthur, Marshall, and various Joint Chiefs of Staff planning committees, rather than using after-the-fact figures that even the American Legion admitted were “incredibly high.” The draft concluded that it “appears likely that post-war estimates of a half million American deaths were too high, but many tens of thousands of dead were a real possibility.”

From the January 14, 1994, exhibition script (p. 54): “Half a Million American Dead?”—After the war, estimates of the number of casualties to be expected in an invasion of Japan were as high as half a million or more American dead—twice the number of U.S. servicemen killed on all fronts during World War II. In fact, military staff studies in the spring of 1945 estimated thirty to fifty thousand casualties—dead and wounded—in “Olympic,” the invasion of Kyushu. Based on the Okinawa campaign, that would have meant perhaps ten thousand American dead. Military planners made no firm estimates for “Coronet,” the second invasion, but losses clearly would have been higher.

This enraged the critics. They claimed NASM had pruned the figure to render the bomb-drop immoral, as if only a gigantic quantity of saved lives could offset the enormous number of civilians actually killed. There is, one would hope, some statistic that might generate moral misgivings. Would saving 1,000 American soldiers—100—10—justify killing 100,000 civilians? But the script never raised such a question, never challenged the position that if an invasion had been the only alternative,

the savings in lives would have justified the bombings.

The tougher question—which the script did ask—is whether or not an invasion was necessary in the first place. Huge numbers of veterans believed that it was inevitable and that dropping the bomb therefore saved their lives, and the lives of many Japanese. But were they right? The exhibit script offended some by recalling that powerful wartime figures believed it was possible to end the war without either nuclear bombings or an invasion.

The important thing to note about this part of the exhibition is that, overall, it adequately and appropriately provided visitors with a sense of the complexities of the bombing decision and the controversies surrounding it. It is possible to quarrel with this or that formulation. The information could have been presented in greater depth, and more dramatically, perhaps by using videotapes of historians and participants. Some of the label copy could have been, and almost certainly would have been, formulated more cogently. It was, after all, a first draft; few writers would want their initial efforts subjected to such fierce and public scrutiny. But given those attacks, what’s striking is the text’s conformity with the findings of responsible scholarship and its moderate and balanced stance on the issues.

Part III, “The World’s First Atomic Strike Force,” was planned for the cavernous arena where the giant plane was to be housed. Here the exhibition script presented the pilots’ story “extensively and with respect,” as Correll admitted on one occasion. Indeed, the show emphasized the bravery and sacrifices of those who fought. But neither he nor anyone else ever again remarked on this vast mass of material, which so starkly contradicted claims that the NASM dis-

honored veterans. Nor was there ever any discussion of the quarter-hour videotape the museum put together with crew members from the two bombers, a commemorative component that veterans who saw it loved.

From the January 14, 1994, exhibition script (p. 21): “Citizen Airmen”—Almost all [airmen] were volunteers, motivated by patriotism and sense of wartime duty. Flight pay, the prospect of rapid promotion, and the glamour of aviation attracted others. As one of the Army Air Forces’ highest priority units, the Twentieth Air Force attracted the best flyers among those still training in the United States.

Critics seized instead on Part IV, “Cities at War,” which looked at Hiroshima and Nagasaki’s role in the Japanese military effort, and then depicted the nuclear devastation wrought upon them. Here visitors were to have moved into a somber space of giant blowups, powerful objects, and taped reminiscences of survivors. Correll decried not only the number but the nature of the artifacts included—a lunchbox containing “carbonized remains of sweet green peas and polished rice” and a fused rosary. But the stubborn facts are that high school girls were out on August 6 clearing rubble at what became Ground Zero and that Nagasaki was the center of the Catholic community in Japan. It’s possible that a more understated display may have been more effective, and aroused less ire, though opponents disliked even its later, toned-down version.

Was the museum, as charged, angling for America to “apologize for its use of the atomic bomb to end World War II?” asked then-Director Martin Harwit? “Of course not! . . . Should we show compassion for those who per-

It should come as no surprise to find the AFA paying meticulous attention to how the premiere achievement of American airpower would be treated at the most popular museum in the world.

ished on the ground? As human beings, I believe we must.”

The analysis of bomb damage, moreover, was intended to educate, not manipulate. Information about the split-second annihilation caused by the blast, the way 7,200-degree Fahrenheit heat vaporized people, and the short- and long-term effects of radiation, made clear the error of contemporary assumptions that nuclear bombs were merely bigger versions of conventional ones. Some critics argued there was no need for NASM to rehearse such gruesome information as it was already widely known. Alas, the latest Gallup Poll finds that one in four Americans doesn't even know an atomic bomb was dropped on Japan, much less what impact it had when it exploded.

In the last gallery, a coda on “The Legacy of Hiroshima and Nagasaki” spoke to this educational vacuum. It treated the bombings as not simply the end of World War II but as “symbols of the arrival of the nuclear age, and as a glimpse of the realities of nuclear war.” Although the exhibit could hardly do more than gesture at the complex history of the Cold War in the space allotted, it did at least raise some important issues.

It offered an all-too-brief survey of the postwar nuclear arms race. It noted the invention of hydrogen bombs, a thousand times more powerful than their atomic predecessors. It mentioned the buildup of world stockpiles to 70,000 warheads by the mid-1980s. It sketched the emergence of antinuclear movements concerned about atomic-test fallout and radioactive wastes. It discussed the end of the Cold War and the signing of arms-control agreements. And it referred to the continuing dangers of proliferation and atomic terrorism. Its concluding panel stated: “Some feel that the only solution is to ban all

nuclear weapons. Others think that this idea is unrealistic and that nuclear deterrence—at a much lower level—is the only way that major wars can be prevented.”

The Air Force Association

Part of the NASM's problem, I think, is that it never quite realized who and what it was up against. John Correll introduced NASM curators to his constituency; let me introduce his constituency to the museum world. The Air Force Association has been presented throughout this affair as a veterans organization. Even Harwit described it as “a nonprofit organization for current and former members of the U.S. Air Force.” But a perusal of the ads in Correll's *AIR FORCE Magazine* (AFM) instantly makes clear that it's a good deal more than that. In marked contrast to the American Legion's journal, where the wares on sale include hearing aids, power mowers, and Florida retirement homes, the AFM's pages are festooned with glossy advertisements for sleek warplanes produced by various of the Air Force Association's 199 Industrial Associates (whose ranks include Boeing, du Pont, Martin Marietta, Northrop Grumman, Rockwell, and Lockheed, which offers its F-16 to Correll's readers for only “a \$20 million price tag”).

The AFA, in fact, is the air wing of what Dwight Eisenhower called the military-industrial complex. It was founded in 1946 at the instigation of commander of the Army Air Forces Hap Arnold (with Col. Jimmy Doolittle, leader of the famous Tokyo raid of 1942, as first president). Arnold, supremely attentive to public relations, set up the AFA to lobby for creation of an independent Air Force, to fight postwar budget cutbacks, and to “keep our country vigorously aroused to the urgent importance of airpower.” It has been an unofficial

lobbying arm of the United States Air Force ever since. In its brochure, AFA describes its activities as including “presentation of community positions on national defense to legislative leaders at all levels.”

In succeeding decades the AFA: institutionalized relations with the defense industry by sponsoring mammoth expositions of military hardware (known to many as the Arms Bazaar); opposed Kennedy's Test-Ban Treaty; denounced Johnson's refusal to unleash airpower in Vietnam (a Correll predecessor deplored America's renunciation “of the use of even the smallest of nuclear weapons”); battled the peace movement; railed against the “anti-military, anti-industry” atmosphere of the 1970s; and warned about the dangers associated with a “relaxation of tensions and an end to the Cold War.”

But the Cold War ended, as did the glory days of the Reagan buildup, and the AFA turned to fighting the cutbacks in military budgets “demanded by the liberal community.” During the period Correll was assaulting the Air & Space Museum, his magazine featured articles like “Another Year, Another Cut,” “Boom and Bust in Fighter Procurement,” “This Isn't the Bottom Yet,” “More Base Closures Coming Up,” and “The Case for Airpower Modernization.” When not urging Congress “to shift the burden of the cuts to entitlement spending—and thus spare defense,” AFM writers were warding off attacks from the Army (“They need money,” said Correll, “and they are ready to take a bite out of the Air Force to get it”) or making preemptive strikes on the Navy.

In an era of imperiled budgets and reduced political clout—a function, Correll believed, of the diminishing percentage of veterans in the country and Congress—the AFA was more than ever

concerned with image. "Attitude surveys show waning desire among young people to join the military," Correll noted, a decline he attributed in part to negative portrayals by the news media and entertainment industry.

Whether one thinks well or ill of the AFA's positions, it should come as no surprise to find it paying meticulous attention to how the premiere achievement of American airpower—arguably the one instance in which strategic bombing, not an Army invasion or a Navy blockade, triumphantly ended a major war—would be treated at the most popular museum in the world.

The AFA's relationship with the NASM, moreover, was consanguineous. Hap Arnold, who fathered the AFA in 1946, begat the NASM the very same year. Arnold wanted to give aviation a history and extend the wartime interest in aeronautics into the next generation. The general saved large numbers of his war birds from being converted to scrap metal, and he lobbied Congress for a museum. To bolster his case, Arnold sought and received supporting petitions from 267 museum boosters, many of them representatives of such aviation firms as Northrop, Lockheed, Douglas, McDonnell, Sperry, Sikorsky, and Republic, the same constituency from which AFA would draw its Industrial Associates. One witness stressed that a museum could win thousands of future voters to the cause of aviation, voters who in turn would influence their congressional representative "to develop aviation, both civil and military, in the years to come."

In the decades after Congress established the National Air Museum (expanded to embrace Space in 1966), relations with the AFA were cordial and fraternal. In 1949, for instance, the National Air Museum cooperated with the Air Force Association in putting on the National Air Fair, the country's largest air show to date. It was at this event that the *Enola Gay*, flown in by Col. Paul Tibbets from storage in Arizona, was officially presented to the Smithsonian.

When the museum's drive for a building on the Mall got stalled during the Vietnam War, it was re-ignited by Sen. Barry Goldwater, board chairman



of the AFA's Aerospace Education Foundation and soon-to-be recipient of its highest honor, the H. H. Arnold Award. Goldwater declared the NASM "a cause that is right" and "a cause that deserves a fight." A properly housed museum that presented a "patriot's history" would, he argued, inspire the nation's "air and space minded" young people. Interestingly Goldwater didn't think the *Enola Gay* should be included in that story. "What we are interested in here are the truly historic aircraft," he explained to a congressional commit-

tee. "I wouldn't consider the one that dropped the bomb on Japan as belonging to that category."

After the new building opened in 1976, the NASM blossomed. Its world-class collection of airplanes (like Lindbergh's *Spirit of St. Louis*) accumulated over decades by the indefatigable Smithsonian curator and historian Paul Garber, along with the awesome lunar landers, moon rocks, and missiles assembled during the triumphal era of space flight, helped attract enormous crowds.

But NASM went beyond simply amassing aircraft. It was one of the first museums anywhere to seriously examine the evolution of aviation and astronautic technology. Like most museums of science and industry, however, NASM kept its focus on the hardware, adopting an evolutionary approach that assumed technological development was inherently progressive. It was, as former director (and former astronaut) Michael Collins said, "a cheery and friendly place," marked by a "spirit of optimism." Former Director Walter Boyne, a career Air Force officer, prolific historian, and AFA member, kept the institution on the same path.

Relatively little attention was paid to the social consequences of flight, particularly military flight. The WWI and WWII galleries remained little more than cabinets of aero-curiosities. The collections of planes and mementoes, the heroic murals, the mini-shrines (fashioned from personal effects and reminiscences) to AFA deities Hap Arnold and Jimmy Doolittle—none of these grappled with a fundamental purpose of war, the infliction of damage on the enemy.

This did not trouble the museum's corporate sponsors or military donors or the Air Force Association. The institution was largely run by ex-military personnel; it featured gleaming civilian and military aircraft (most of them emblazoned with corporate logos and/or service insignia); it trumpeted aviation's very real technological accomplishments while ensuring that seldom was heard a discouraging word. The NASM promoted just the kind of public image that Arnold and Goldwater (Please turn to "Enola Gay," page 60)

Kansas City: Touring the Heartland

By Lauren Lantos

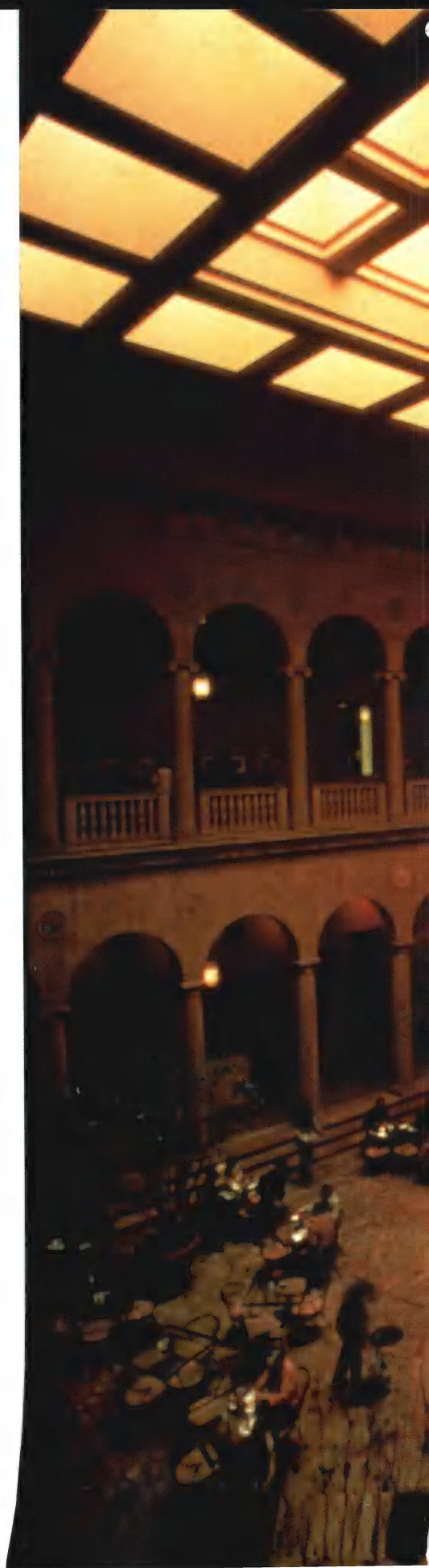
If you have spent most of your life living on one U.S. coast or another, it's probably tough to imagine Kansas City. And except for the people at the Chamber of Commerce, most Kansas City residents probably wouldn't care to tell you what you've been missing—how low the real estate prices are, for instance, or how high the standard of living is—because they want them to stay that way. And they might not tell you that the city draws its charm from the South, its independent soul from the West, and its cultural sophistication from the East.

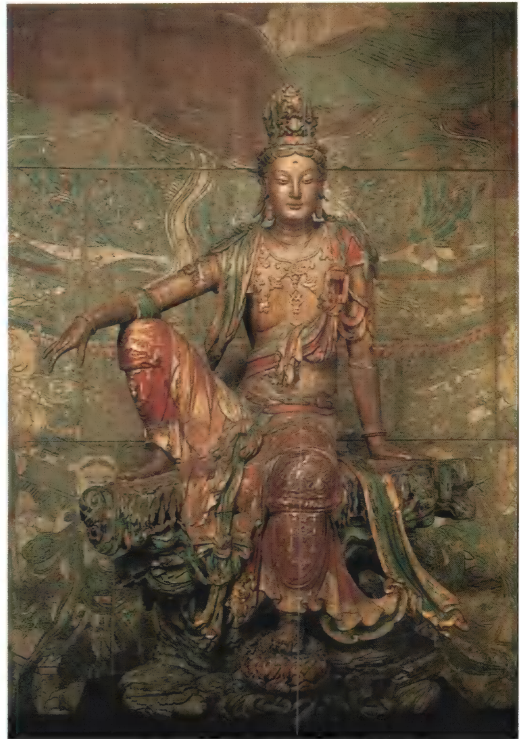
The barbecue sauce, on the other hand, doesn't come from anywhere else; it's home-brewed at several establishments Kansas City native Calvin Trillin made famous during the 15 years he wrote his U.S. Journal series for *The New Yorker*.

"The best restaurants in the world are, of course, in Kansas City," wrote Trillin. "Not all of them; only the top four or five. Anyone who has visited Kansas City and still doubts this statement has my sympathy. He never made it to the right places."

One thing that residents are more likely to share with visitors is the news that almost every major cultural institution in this city is going through some sort of renovation or expansion within the next few years. Several of these projects are the result of generous private donations. While museums in other cities are scaling back long-term projects, the Nelson-Atkins Museum of Art, the Harry S. Truman Library and Museum, the Kansas City Zoological Gardens, the National Frontier Trails Center, the Negro Leagues Baseball Museum, and the Kansas City Museum are adding wings or renovating current exhibit space. The Kansas City Museum's Science City, due to open in 1999, will be the result of a multimillion dollar renovation of Union Station, the city's centrally located train station, which had fallen into disrepair. This project has been funded, in part, by the largest sin-

Lauren Lantos is associate editor of Museum News.





Left: The Nelson-Atkins Museum of Art's Rozzelle Court Restaurant. Photo by Bruce Mathews.

Above: *Kuan-Yin Bodhisattva*, a Chinese sculpture from the Liao empire (late 10th-early 11th century). Part of the extensive Asian collection on display at the Nelson-Atkins.

gle private donation—\$25 million from the Ewing Marion Kauffman Foundation—ever made to a science-technology center in the U.S. Recent additional gifts of \$15 million from the Hall Family Foundation and \$5 million from the Hallmark Corporate Foundation will contribute further to the massive restoration effort.

Before I began my tour of the city's cultural institutions, I visited the home of Bebe and R. Crosby Kemper, Jr., the couple responsible for donating \$6.6 million to the Kansas City Art Institute to fund the city's newest museum, the Kemper Museum of Contemporary Art and Design, which opened in October 1994. The founders of the city's first contemporary art museum began a weekend of festivities by inviting a few hundred people to their home. During the party, a half-dozen journalists asked Crosby Kemper, chairman and CEO of UMB Financial Corporation, for a quick tour of some of the highlights of his private collection; they got an art history lesson.

When Kemper was a young man in the 1950s, he said

he vowed he would never pay more than \$3,900 for a painting. But as his guests listened to Kemper describe why he chose the Wyeth outside the master bedroom or why he loved the O'Keeffe in the bathroom, or why he wouldn't sell the Hopper in the entryway to Steven Spielberg for any price, one journalist interrupted the monologue.

"Why \$3,900?" she asked.

"Well, because \$4,000 was far too much," Kemper answered. "I didn't have a lot of money in those days."

Kemper worked his way over to the Chagall watercolor that he bought at auction for, no surprise, \$3,900. The 15-

leave."

Kemper made it to the gala, as did about 600 other people. The \$200-per-ticket event was sold out. Guests entered the museum through its large atrium, accented by a 22-foot-high skylight. The designer of the building, Gunnar Birkerts & Associates, used concrete, steel, and glass to construct a bright, airy, one-story building that has practically no right angles. "I wanted people in the museum to never feel caught in a corner," Birkerts said. Both the galleries and the atrium are illuminated by diffused natural light, which gives the relatively small space—23,200



Above: The Harry S. Truman Home is a Victorian mansion built in 1862 by Bess Truman's grandfather. It was the summer White House during Truman's administration.

Left: Locks, keys, weight scales, nails, and screws were recovered and displayed at the Museum of the Steamboat Arabia. Photo by David Hawley.

Below: The Grand Emporium Blues Bar and Restaurant, where "Amazing Grace" cooks barbecue until 1:00 a.m.

minute tour had been going on for more than an hour, and his voice was beginning to crack. A fit 6' 7" man with silver-gray hair, Kemper looked as though he might have been a defensive end for the Kansas City Chiefs 40 years ago, but he was a bit winded when he sat down on his bed to describe an encounter with Thomas Hart Benton.

"I looked at this painting, and I said to Tom, 'She only has four toes; you screwed up.' And he said, 'She only had four toes.'"

Kemper seemed unconcerned that Frank Stella and hundreds of lesser-known guests were roaming through the elegant rooms of his palatial estate. And he probably would have been late to the opening gala of his own museum had his daughter not warned him, "Mother says it's time to get ready to





square feet—the feel of a much larger building.

Barbara Bloemink, recently appointed director of the Kemper, has lived in the area since January 1994. She says she already has a strong sense of why the city is experiencing such a cultural boom.

“All the cynicism and depressive discussions about art and the art world and the jaded things that are going on in the art world in New York and California are missing here,” she said. “I chose to come to Kansas City. I looked for nine months, and Kansas City still remains my top choice of any city in the United States.”

Bloemink hopes to use her strengths in European and Latin American art to bring more international work to Kansas City.

“The big challenge is to look at the Kansas City art scene and see what wasn’t here. And what wasn’t here really was international work, not New York and L.A. dealer work; that’s what everybody else brings in—stuff that showed somewhere on the East Coast a couple years ago, and now it filters to the Midwest. It’s boring to me.”

Bloemink also hopes the Kemper will complement the nearby Nelson-Atkins Museum of Art, founded by newspaper publisher William Rockhill Nelson and

Kansas City, Independence, Mo., and the surrounding area offer several other museums and historic homes to visit. Some you may want to include in your culture tour are the:

National Frontier Trails Center, 318 W. Pacific, Independence, MO 64050, (816) 325-7575; **Toy and Miniature Museum of Kansas City**, 5235 Oak St., Kansas City, MO 64112, (816) 333-2055; **Thomas Hart Benton Home State Historic Site**, State of Missouri Department of Natural Resources, Division of State Parks, 3616 Bellevue, Kansas City, MO 64111, (816) 931-5722; **Harry S. Truman Home**, 219 N. Delaware, Independence, MO

64050, (816) 254-9929; **Kansas City Art Institute**, 4415 Warwick Blvd., Kansas City, MO 64111-1874; (816) 561-4852; **Johnson County Museum of History**, 6305 Lackman Rd., Shawnee, KS 66217, (913) 631-6709; and **The Children’s Museum of Kansas City**, 4601 State Ave., Kansas City, KS 66102, (913) 287-8888.

One of the most popular museums for international visitors is the **Jesse James Farm and Museum**, 21216 Jesse James Farm Rd., Kearney, MO 64060 (816) 628-6065. **The Jackson County Historical Society Archives and Research Library** are open to the public at 103 Independence Square Courthouse, Room

103, 112 W. Lexington, Independence, MO 64050; (816) 252-7454, and the historical society owns and operates two museums—the **John Wornall House Museum**, 146 W. 61st Terrace, Kansas City, MO 64113; (816) 444-1858 and the **1859 Jail, Marshal’s Home & Museum**, 217 N. Main St., Independence, MO 64050; (816) 252-1892. **The Liberty Memorial Museum** at 100 W. 26th St., Kansas City, MO 64108, is currently closed, but there is a free, temporary special exhibit of World War I artifacts and memorabilia set up at The Town Pavilion at 12th and Main St. in Kansas City. For information, call (816) 221-1918.

Mary Atkins, a reclusive former school teacher. Marc Wilson, director of the Nelson-Atkins, has long been one of the area’s experts on Asian art. One of his goals when he became director of the museum in 1982 was to develop a better balanced museum because the Asian collection, one of the best in the country, so dominated the rest of the museum.

“Our problem was not a Eurocentric museum,” Wilson said. “It was an Asia-centric museum, so we had to develop these other art-producing cultures.” Wilson and his colleagues have tried to expand the European, American, contemporary, and African collections. All of this expansion is the primary reason Wilson believes the Nelson desperately needs to add exhibit space.

“We need space for people, space for storage, and space for art exhibition. The contemporary collection has grown

dramatically; it’ll make you weep to know what’s in storage.”

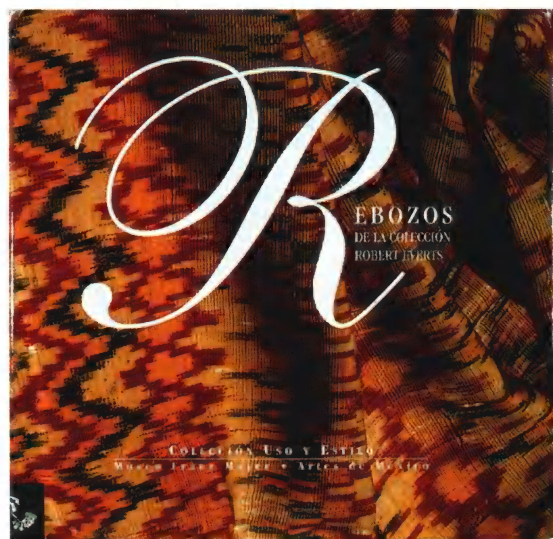
For now, given the indoor space limitations of the 1933 neoclassical building, the museum is making use of plenty of its outdoor space. The Henry Moore Sculpture Garden (1989) on the museum’s expansive, terraced south lawn contains the country’s largest collection of Moore’s bronzes. And the controversial 1994 permanent installation of *Shuttlecocks*, by Claes Oldenburg and Coosje van Bruggen, represents the museum’s commitment to its Modern Sculpture Initiative, a long-term project launched in 1992 with the intention of establishing the museum as an international center for modern sculpture.

Shuttlecocks, a four-part fabrication of gigantic, playful, orange-and-white badminton birdies, certainly encouraged some lively dialogue about art in (*Please turn to “Heartland,” page 63*)

1995 AAM Museum Publications Design Competition

FROM A SELECTION OF 1,050 ENTRIES, judges of this year's AAM Museum Publications Design Competition selected 120 graphically excellent publications as winners. Twenty entries received a first prize, 21 received a second prize, and 79 received an honorable mention.

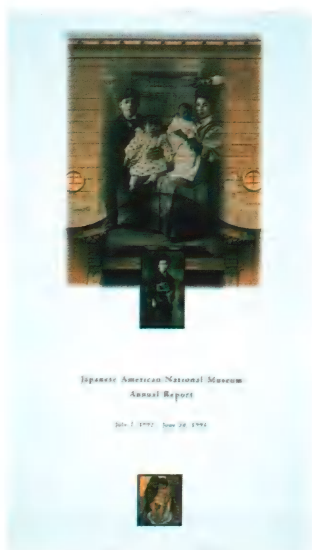
The competition is the only national, juried event involving publications produced by museums of all kinds and sizes. Competing institutions are divided according to budget: museums with annual operating budgets under \$500,000 and those with budgets of \$500,000 or more. Within each budget division, entries competed in 15 categories. This year's competition introduced a new category: CD-ROMs. Museums were invited to submit any compact disk with a read-only memory whose description matched any of the other competition categories.



Exhibition Catalogues

Judging the entries in the 1995 contest were two teams of experts in the graphic design and publishing fields. Judy Kirpich, Philip Kopper, and Gerald Valerio considered these categories: exhibition catalogues, annual reports, books, scholarly journals, fund-raising campaign materials, and educational resources. The second team included Rob Carter, Beth Miles, and Tom Suzuki. This group chose winners from the categories of posters, newsletters, magazines, calendars, invitations to events, press kits, calendars of events, supplementary materials, and CD-ROMs.

Following are the winners and comments from the judges.



Annual Reports



Newsletters

First Prize

Prizes awarded to institutions with budgets of \$500,000 or more

Exhibition Catalogues

Rebozos de la Colección Robert Everts
Museo Franz Mayer, Mexico City, Mexico
Designers: Artes de Mexico

Posters

Real Wild Child: Australian Rock Music Then and Now
Powerhouse Museum, Sydney, Australia
Designers: Lucy Culliton and Reg Mombassa

Annual Reports

Japanese American National Museum Annual Report (July 1, 1993-June 30, 1994)
Japanese American National Museum, Los Angeles
Designer: Jane Kobayashi, 5D Studio

Books

The Hours of Simon de Varie
J. Paul Getty Trust, Santa Monica, Calif.
Designer: Jean-Claude Muller

Newsletters

The J. Paul Getty Trust Bulletin (Fall 1994)
J. Paul Getty Trust, Santa Monica, Calif.
Designer: Simon Johnston



Books



Posters

Magazines

See: A Journal of Visual Culture (Winter)

Friends of Photography, Ansel Adams Center, San Francisco

Designer: Michiko Toki, Toki Design

Scholarly Journals

NEOS (vol. 4, no. 1)

Denver Art Museum

Designer: Kingsbury Hobbs

Calendars

National Aviation Museum poster calendar (1994/1995)

National Aviation Museum, Ottawa, Ontario, Canada

Designer: Neville Smith

Invitations to Events

Opening celebrations invitation: Gala Dinner Dance

San Francisco Museum of Modern Art

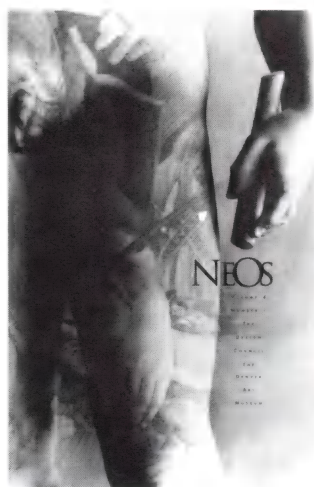
Designer: Catherine Mills



Magazines



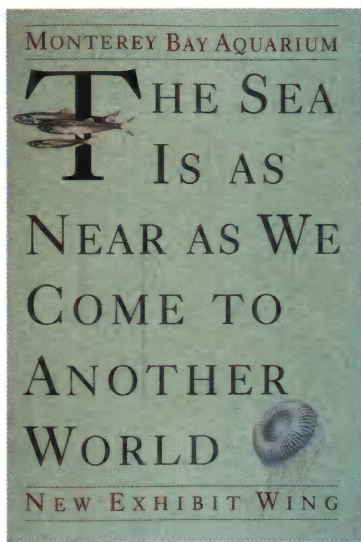
Invitations to Events



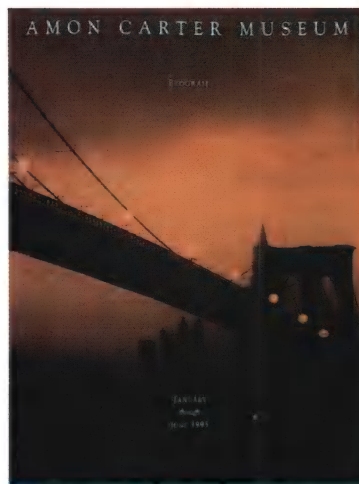
Scholarly Journals



Calendars



Fund-Raising Campaign Materials



Calendars of Events

Press Kits

Recycled Reseen: Folk Art from the Global Scrap Heap

Museum of New Mexico, Museum of International Folk Art and TREX, Santa Fe
Designer: A. Hill

Fund-Raising Campaign Materials

"The Sea Is as Near as We Come to Another World: New Exhibit Wing" (capital campaign brochure)

Monterey Bay Aquarium, Monterey, Calif.
Designers: Pentagram

Calendars of Events

Program: January through June 1995

Amon Carter Museum, Fort Worth, Tex.
Designer: Tom Dawson



Press Kits

Judges' Comments

Judy Kirpich

Judy Kirpich is principal, Grafik Communications, Ltd., Alexandria, Va.

If all that museums published were catalogues on Italian Renaissance painting or European masterpieces, then I would say that the level of museum publishing that I judged was above par. Unfortunately (or fortunately), museums publish books and catalogues, educational materials, and direct mail on a wide variety of subjects, and it is about time that museum publication design reflect that diversity.

In that regard, I was disappointed by the homogeneity of the entries. Too much looked alike, too little thought was given to the subject matter being covered, too few pieces were remarkable for their originality of concept or design, and too few pieces used typogra-

phy or paper stocks to express the collections that they were showcasing. Notably, the annual report category stood out from the rest of the categories that my group judged. The overall quality of concept, the attention to the play of type, image, paper, and printing techniques were apparent in this section.

At the opposite end of the spectrum, the educational materials and fund-raising campaign materials categories were abysmal. While I fully understand the budgetary and reproduction constraints imposed on materials being provided as educational materials, I was dismayed to see a very low level of design and concept in materials being provided for use as educational aids. One notable exception was a piece designed for a Carrie Mae Weems exhibition at the Contemporary Arts Center in Cincin-

Educational Resources

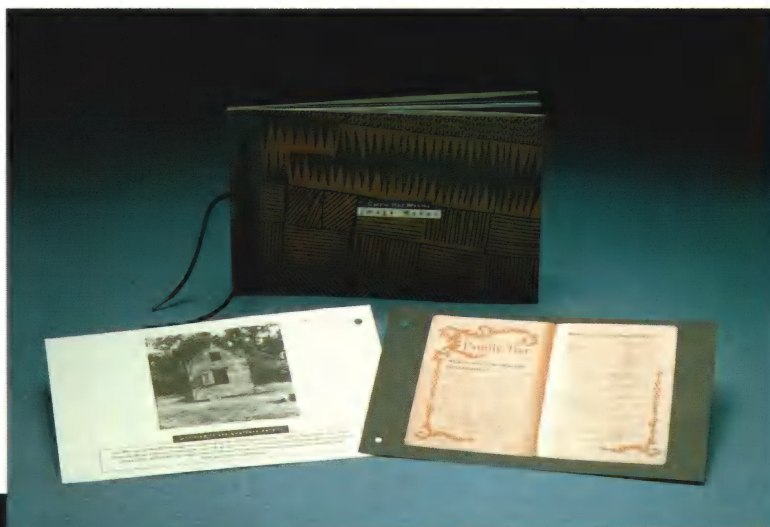
Carrie Mae Weems: *Image Maker* (activity book)
Contemporary Arts Center, Cincinnati
Designers: Lori Siebert and Michelle Daniel,
Siebert Design Associates

Supplementary Materials (see page 5)

Checklist for "North-South Axis" (Richard Tuttle),
Museum of Fine Arts, Santa Fe, March 11 to June
11, 1995 (silk scarf)
Museum of New Mexico, Museum of Fine Arts,
Santa Fe
Designer: Richard Tuttle

CD-ROMs

Frank Lloyd Wright: *Presentation and Conceptual
Drawings*
Frank Lloyd Wright Foundation, Scottsdale, Ariz.
Designer: Simon Johnston, Praxis Design



Educational Resources



CD-ROMs

nati. This piece was not only beautifully conceived but was a visual delight. More museums should aspire to that level of thought for their educational materials.

With a few exceptions, the design and copy we reviewed in the fund-raising campaign materials category was not up to par in terms of what one might expect to find in comparable design shows. It is in this section, more than many others, that copy is of paramount importance. There were few pieces that enticed the viewer to open the envelope.

Overall, the quality of books and catalogues was high. Most of the designs reflected a rather traditional approach to book and catalogue layout, yet some were distinctly better than others. After looking at hundreds of catalogues with a double-column grid, I wished that the books had pushed the design boundaries a bit further. And while I subscribe to

the maxim that design should be rather transparent, I wished that the books' designs were a lot more reflective of the pieces that they were showcasing. Modern 20th-century art should not necessarily be showcased the exact same way that a French Impressionist collection is. Yet, this is precisely what the judges kept encountering: scores of well designed catalogues that all looked essentially identical.

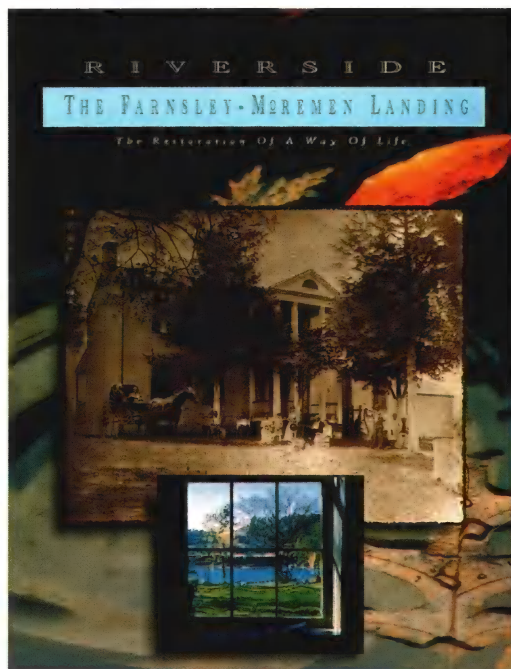
Philip Kopper

Philip Kopper, formerly director of publications at the National Endowment for the Arts, is currently editor and publisher of Posterity Press, Chevy Chase, Md.

Every publication speaks for its publisher and designer alike. Undue extravagance in print bugs me. Yet, I love lavish books, posters, pamphlets, etc. How to

reconcile those two points? By saying that some things deserve lush treatment and others deserve simplicity and economy. This does not mean they deserve bad design. To the contrary, we all know it's harder to make cheap look good. Publisher and designer alike must be aware of the message sent by ostentation or apparent waste. No publication deserves an award if it makes the institution look like an emperor wearing new clothes. Nonprofits, including museums, need to show through their publications as elsewhere that they know what is fitting. Judgment is as important as taste, and is, after all, a form of taste.

Quality tells. In design, as in dance, the outstanding entry leaps higher than the rest. As I tackled another box of exhibition catalogues in the larger budget category, one volume requested attention [*Rebozos de la Colección Robert*



Posters

First Prize

Prizes awarded to institutions with budgets of less than \$500,000

Exhibition Catalogues

Captured Spirits: John Geldersma Sculpture 1964-1994

University Art Museum, University of Southwestern Louisiana, Lafayette

Designer: Megan Barra, Trinity Design & Advertising

Posters

Riverside, the Farnsley-Moremen Landing: The Restoration of a Way of Life

Riverside, the Farnsley-Moremen Landing, Louisville, Ky.

Designer: Kevin Lippy



Exhibition Catalogues

Everts]. Its cover was appealing but not a screamer. It was smaller than most exhibition catalogues but had a good feel. The color was excellent, the printing very clean. Flipping through its pages, I saw that every spread seemed alive. Here was a book about folky fabrics that usually look flat and salt-of-the-earthly. Yet these cloths all looked vibrant, animated by the layout, enlivened by juxtaposition between type and image. The quality of design was apparent in spread after spread, as if the designer never let up, never gave in to the notion that enough care and quality had been spent. To borrow a phrase, in the case of our first-prize winner, the merit was in the details, in the apparent love of the subject, and in the gifted perseverance. Three cheers!

One of our second prize winners demonstrated a similar point. The cata-

logue [*Seeing the Unseen*] was about a scientific subject, yet here science was presented with graphic imagination. The designer proved in spread after spread that material often allowed to be visually dull could get the kind of visual choreography usually reserved for "lively" subjects. Here was a book that attracted the layman's eye like a magnet. Two cheers!

Gerald Valerio

Gerald Valerio is principal of Bookmark Studio, Annapolis, Md.

In the last generation, we have seen dramatic changes in technology in our "business." Methods and machines that set our type, prepared our images for reproduction, and printed and bound our publications evolved slowly at first, primarily refining and perfecting these methods and machines after many

decades of existence. From a purely technological point of view, and in just a few years, the "tools of the trade" have almost completely changed: metal composition, letterpress printing, and other formerly routine methods for producing what we do have, for all practical purposes, disappeared. And it's never coming back. The computer is here to stay.

Rather than dwell on the loss of past methods (and there is a definite loss), we need to focus on the elements that should always remain constant in our work. The quality of typography and print reproduction and, most important, the conceptual imagination and production execution, can and must be technology neutral. That is, the reader should not be able to tell that the text of the publication was set with a linotype or a Mac, printed letterpress or offset. A

Books

Libros Españoles Siglos XV-XVI Colección La Casa del Libro

La Casa del Libro, San Juan, P.R.
Designer: Araceli Ortiz-Azancot

Newsletters

EDGE 1 (Issue 1: The Building)

The New York Kunststhal, New York

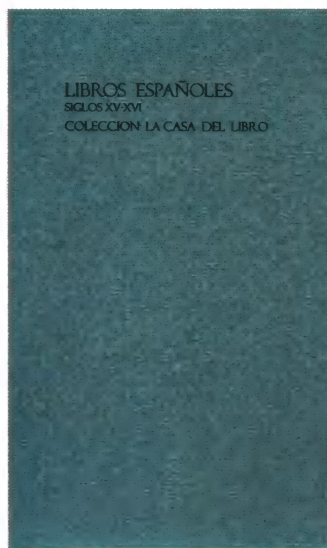
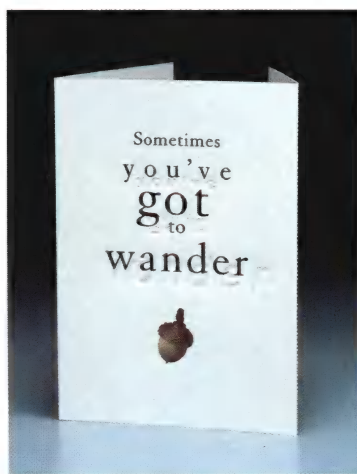
Designer: Anthony McCall, Anthony McCall Associates

Supplementary Materials

"Sometimes you've got to wander" (invitation to become a gallery member)

Oakville Galleries, Oakville, Ontario, Canada

Designer: Mark Timmings



Books



Newsletters

Supplementary Materials

line of type is readable or not, whether it is set in metal or on a computer. Based on the evidence, there is some question as to whether we are adequately trained both aesthetically and technically for the new technologies that are before us.

With this cautionary note in mind, it was very reassuring to see such a high standard of quality in the best publications in this year's competition. It wasn't necessary to know how the best work was done to be impressed with the successful solutions to problems that faced both the publishers and designers involved in these projects. The best are very, very good indeed: finely conceived and executed typography, excellent choices of materials, and well printed and bound. The not very good works are sadly lacking in both imagination and production skills. The majority of the entries were competent but lacked adequate invention and/or follow-through on production detailing, and therefore did not distinguish themselves from the mainstream.

It is generally agreed that we are on

the leading edge of change in an industry that isn't completely predictable. Where technology will be a generation from now, or even a year from now, is very uncertain. But the one constant that should hold out some hope for us all, regardless of technological change, is the standards of quality that we apply to the aesthetic and production choices we make in pursuing our work.

The museum and university press publishers have traditionally and consistently produced the highest quality product in the industry. They have raised and sustained our standards for generations past. Let us hope that in the uncertain—however promising—future, we are still up to the challenge.

Rob Carter

Rob Carter is professor of graphic design, Virginia Commonwealth University, Richmond

I was pleased to find that work for the most part did not succumb to computer tricks and gimmicks currently plaguing the graphic design profession. For

museums, it seems that readability and accessibility to information is still paramount.

Projects of excellence are those that establish solid concepts, and then follow the concepts through with consistent formal attributes. Where projects often fall short is in the consistent articulation of typography and spatial organization.

It was refreshing to see work that broke away from established traditions. Design was most effective when it balanced the needs of both concept and realization.

A source of concern is the lack of attention paid to typographic detail and refinement. The best typography was that which responded to the inherent logic of the information and did so with simplicity and clarity.

Beth Miles

Beth Miles is a partner at Miles Fridberg Molinaroli Inc., Washington, D.C.

In general, I was discouraged to see such a big disparity in quality between

Second Prize and Honorable Mention

Prizes awarded to institutions with budgets of \$500,000 or more

Exhibition Catalogues

Second Prize

Seeing the Unseen: Dr. Harold E. Edgerton and the Wonders of Strobe Alley
George Eastman House, Rochester, N.Y.
Designers: Windsor Street Design Associates

Inspiration & Context: The Drawings of Albert Paley
Memorial Art Gallery of the University of Rochester, Rochester, N.Y.
Designer: Mark Lichtenstein

Honorable Mention

Dieter Appelt
Art Institute of Chicago
Designers: Sam Silvio Design

Odilon Redon: Prince of Dreams
Art Institute of Chicago
Designer: Cheryl Towler Weese, Studio Blue

Wildlife
California Center for the Arts Museum, Escondido
Designers: Mires Design, Inc.

The Matter of History: Selected Work by Annette Lemieux
Davis Museum and Cultural Center, Wellesley, Mass.
Designer: Anita Meyer, plus design inc.

The French Renaissance in Prints from the Bibliothèque Nationale de France
Grunwald Center for the Graphic Arts, Los Angeles
Designer: Patrick Dooley

Felix Gonzalez-Torres
Solomon R. Guggenheim Museum, New York
Designer: Takaaki Matsumoto, Matsumoto Incorporated NY

Roy Lichtenstein
Solomon R. Guggenheim Museum, New York
Designer: Takaaki Matsumoto, Matsumoto Incorporated NY

The Camera I: Photographic Self-Portraits from the Audrey and Sydney Irmas Collection
Los Angeles County Museum of Art
Designer: Pamela Patrusky

Painting and Illumination in Early Renaissance Florence 1300-1450
Metropolitan Museum of Art, New York
Designer: Bruce Campbell

Likeness and Landscape: Thomas M. Easterly and the Art of the Daguerrotype
Missouri Historical Society, St. Louis
Designer: Robyn Morgan

Felix Gonzalez-Torres
Museum of Contemporary Art, Los Angeles
Designer: John Campbell

Hirokazu Kosaka: In the Mood
Museum of Contemporary Art, Los Angeles
Designer: Cindy Estes

A Century of Artists Books
Museum of Modern Art, New York
Designer: Antony Drobinski, Emsworth Design Inc.

Robert Frank: Moving Out
National Gallery of Art, Washington, D.C.
Designer: Hans-Werner Holzwarth, Design Pur

All Roads Are Good: Native Voices on Life and Culture
National Museum of the American Indian, Smithsonian Institution, Washington, D.C.
Judy Kirpich, Grafik Communications, Ltd.

Eastern State Penitentiary: Crucible of Good Intentions
Philadelphia Museum of Art
Designers: Phillip Unetic with Meghan J. Alonzo

Japanese Design: A Survey Since 1950
Philadelphia Museum of Art
Designer: Mitsuo Katsui, Katsui Design Offices, Japan

Posters

Second Prize

Cine City: Film and Perceptions of Urban Space 1895-1995
J. Paul Getty Trust, Santa Monica, Calif.
Designer: David Mellen

Landscape as Culture: Photographs by Lois Conner
Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C.
Designer: Yael Gen

Honorable Mention

The Bata Shoe Museum
Bata Shoe Museum, Toronto, Ontario, Canada
Designer: Sunil Bhandari

the printed material museums prepare for their museum-visiting public, and the publicity and fund-raising tools they produce for their sponsors, donors, and members. Far more resources and design effort are being expended on money-raising or money-attracting publicity products (invitations to special events, press kits, and membership campaigns) than on print materials for museum-goers (gallery guides, exhibit brochures, educational materials).

There was good design—well conceived and executed—in invitations to events, a big category. Invitations can be fun to design because there are fewer rules and formulas for them. They are meant to be novel and ephemeral, although I've noticed that really good ones get saved for a long time because they are small souvenirs, easy to display. They are miniature products, complete with packaging. There are some rules for design, however, and the losers seem to have forgotten them. Most important, the entire presentation is part of the design: the envelope, the invitation itself, and the reply cards and other

inserts such as tickets, maps, etc. The losing entries often showed a good idea but a failure to carry it through: the paper selection was inappropriate, the envelopes didn't fit or didn't meet postal delivery requirements, or the sizes of the inserts were haphazard.

The supplementary materials category was sort of a mixed bag, but the winners were all unique formats or resolved tricky design problems effectively. It was nice to see a range of good design across budget categories, from simple one-color jobs to elaborate productions.

Tom Suzuki

Tom Suzuki is principal of Tom Suzuki Inc., Falls Church, Va.

I was happy to see that whimsy and wit were represented in the entries. Life—and entries to design competitions—can get so-o-o serious.

There is some beautiful typography in evidence among the winners. In all likelihood, it was set on desktop equipment. Clearly, some designers have

mastered the process. On the other hand, I was surprised to see as much bad (although not to say awful) typography. For example: type set in all italics, all caps, or in various expanded bold faces. All of this renders type unreadable and, often as not, ugly to boot.

Some categories were underrepresented or weak, but overall, a strong showing. Some of the work is stunning. Some personal favorites:

The press kit for "Folk Art from the Global Scrap Heap" by the Museum of New Mexico's Museum of International Folk Art. Perfect use of materials married to wonderful graphics to communicate the basic content.

The Amon Carter Museum's calendar of events (Program: January through June 1995) is inviting, intriguing, and informative.

The Frank Lloyd Wright Foundation's CD-ROM/interactive media package is an example of what's possible when money, solid content, and design talent coincide. First class in every regard.

Isumavut: The Artistic Expression of Nine Cape Dorset Women

Canadian Museum of Civilization, Quebec
Designer: Delma French

What Is Design?

Cooper-Hewitt National Design Museum, Smithsonian Institution, New York
Designers: Alexander Isley Design

The Power of the Sea Has Finally Been Harnessed
Nauticus, Norfolk, Va.
Designer: Leonard Zangs

See Art in a New Light
(museum opening)

San Francisco Museum of Modern Art
Designer: Catherine Mills

American Art 1900-1940: A History Reconsidered. Selections from the Permanent Collection of the Whitney Museum of American Art
San Jose Museum of Art, San Jose, Calif.
Designer: Kit Hinrichs, Pentagram

Annual Reports

Second Prize

Oakland Museum of California Annual Report 1993-94
Oakland Museum, Oakland, Calif.
Designer: Michael Vanderbyl, Vanderbyl Design

Honorable Mention

1993 Annual Report
Indianapolis Museum of Art
Designer: Russ Wadler

Wow: Museum of Science and Industry, Chicago: Annual Report 1993
Museum of Science and Industry, Chicago
Designers: Samata Associates

National Air and Space Museum: An Informal Report
National Air and Space Museum, Smithsonian Institution, Washington, D.C.
Designers: Grafik Communications, Ltd.

Books

Second Prize

Chaco Canyon: A Center and Its World
Museum of New Mexico, Museum of New Mexico Press, Santa Fe
Designer: Eleanor Morris Caponigro

St. Mémin and the Neoclassical Profile Portrait in America
Smithsonian Institution Press, Washington, D.C.
Designer: Gerald Valerio, Bookmark Design Studio

Honorable Mention

The Print Club of Cleveland 1969-1994
Cleveland Museum of Art
Designer: Thomas Barnard

Picture L.A.: Landmarks of a New Generation
J. Paul Getty Trust, Santa Monica, Calif.
Designer: Vickie Karten

Otto Ping: Photographer of Brown County, Indiana, 1900-1940
Indiana Historical Society
Designers: Dean Johnson Design

Rodin in His Time
Los Angeles County Museum of Art
Designer: Jim Drobka, Jim Drobka Graphic Design

European Tapestry in The Minneapolis Institute of Arts
Minneapolis Institute of Arts
Designer: Lida Lowrey

Treasures of the Powerhouse Museum
Powerhouse Museum, Sydney, Australia
Designer: Catherine Martin

The Wild Muir: Twenty-two of John Muir's Greatest Adventures
Yosemite (Museum) Association, El Portal, Calif.
Designer: Sandy Bell

Newsletters

Second Prize

Friends of Art Newsletter
(Winter/Spring 1995)
Davis Museum and Cultural Center, Wellesley, Mass.
Designers: Anita Meyer, Matthew Monk, and Dina Zaccagnini, plus design inc.

Trex: Journeys
(Summer/Fall 1994)
Museum of New Mexico, TREP, Santa Fe
Designer: Jennie Malcolm, Malcolm Design

Honorable Mention

The Journal (Fall 1994)
Harriet Beecher Stowe Center, Hartford, Conn.
Designer: Ted Bertz, Ted Bertz Design

Magazines

Second Prize

Guggenheim Magazine
(Fall/Winter 1994)
Solomon R. Guggenheim Museum, New York
Designers: Vignelli Associates

Honorable Mention

See: A Journal of Visual Culture (Autumn)
Friends of Photography, Ansel Adams Center, San Francisco
Designer: Michiko Toki, Toki Design

Guggenheim Magazine
(Spring/Summer 1994)
Solomon R. Guggenheim Museum, New York
Designers: Vignelli Associates

The Contemporary (Spring 1995)
Museum of Contemporary Art, Los Angeles
Designer: Cindy Estes

Scholarly Journals

Second Prize

Ancient Art at The Art Institute of Chicago (The Art Institute of Chicago Museum Studies, Vol. 20, No. 1)
Art Institute of Chicago
Designer: Ann M. Wassmann

Honorable Mention

J. Paul Getty Museum Journal (vol. 22)
J. Paul Getty Trust, Santa Monica, Calif.
Designer: Leslie Thomas Fitch

Asian Art and Culture
(Spring-Summer 1994/Film & Theater)
Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C.
Designer: Beth Schlenoff

Invitations to Events

Second Prize

The Future Isn't What It Used to Be: A Benefit for The Contemporary Arts Center
Contemporary Arts Center, Cincinnati
Designer: Dale Lamson, Lamson Design

Honorable Mention

Out of This World
(invitation to ninth annual ball)
California Academy of Sciences, San Francisco
Designers: Kiku Obata & Co.

Wildlife (invitation to exhibition)
California Center for the Arts Museum, Escondido
Designers: Mires Design, Inc.

The Art Guys Think Twice 1983-1995 (invitation to preview)
Contemporary Arts Museum, Houston
Designer: Don Quaintance, Public Address Design

The Renaissance: A Celebration of the Rebirth of Joslyn Art Museum
Joslyn Art Museum, Omaha, Nebr.
Designers: Emspace Design + Art Direction

LACMA Muse New Year's Eve Ball
Los Angeles County Museum of Art
Designer: Pamela Patrusky

Invitation to the opening of three shows, with program information
Museum of Art, Rhode Island School of Design, Providence
Designers: Gilbert Design Associates, Inc.

Staffs of Life: African Rods, Staffs and Scepters from the Coudron Collection
Museum of Art, University of Michigan, Ann Arbor
Designer: Beth Hay

Art of Dining
Museum of Contemporary Art, Chicago
Designer: Donald Bergh

Elijah Pierce: Woodcarver
(opening reception)
Museum of New Mexico, Museum of International Folk Art, Santa Fe
Designer: Susan Hyde-Holmes

Circle Curatorial Series Fall 1994 Program Film
Premiere/Lichtenstein
Premiere
National Gallery of Art, Washington, D.C.
Designer: Margaret Bauer

American Art 1900-1940: A History Reconsidered. Selections from the Permanent Collection of the Whitney Museum of American Art (invitation to gala)
San Jose Museum of Art, San Jose, Calif.
Designer: Kit Hinrichs, Pentagram

May 20, 1995: Save the Date
(postcard for Shedd Gala)
John G. Shedd Aquarium, Chicago
Designer: Jay Joichi

Press Kits

Honorable Mention

New graphic identity program
Cooper-Hewitt National Design Museum, Smithsonian Institution, New York
Designers: Drenttel Doyle Partners

Whistler & Japan
Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C.
Designer: Yael Gen

Educate, Conserve, Explore, Protect: Shedd Aquarium
John G. Shedd Aquarium, Chicago
Designers: Michael Delfini and Jay Joichi

Betty Hahn: *Photography or Maybe Not*
Trex, Museum of New Mexico, Santa Fe
Designer: Helen McCarty Eubanks

Fund-Raising Campaign Materials

Second Prize

The Carousel Society fundraiser
Public Museum of Grand Rapids, Grand Rapids, Mich.
Designer: Mary Willey

Honorable Mention

Art of the Palate
Los Angeles County Museum of Art
Designers: Teleflora

Preserving the American Experience: The Campaign for Old Sturbridge Village (capital campaign materials and open-captioned video)
Old Sturbridge Village, Sturbridge, Mass.
Lafayette Graphics

Calendars of Events

Second Prize

Spring 1995 calendar
Museum of Contemporary Art, Chicago
Designer: Brian Pentacost

National Gallery of Art calendar of events (November 1994-April 1995)
National Gallery of Art, Washington, D.C.
Designer: Margaret Bauer

Honorable Mention

The J. Paul Getty Trust Calendar (Fall 1994)
J. Paul Getty Trust, Santa Monica, Calif.
Designer: Leslie Thomas Fitch

Educational Resources

Second Prize

The Tree of Time: A Story of a Special Sequoia
Yosemite (Museum) Association, El Portal, Calif.
Designer: Robin Weiss

Honorable Mention

Public Sculpture: America's Legacy (study guide and video tape)
National Museum of American Art, Smithsonian Institution, Washington, D.C.
Designers: Grafik Communications, Ltd.

Take Flight: School Programs 1994/1995
National Aviation Museum, Ottawa, Ontario, Canada
Designer: Neville Smith

Shuttlecock Sunday poster
Nelson-Atkins Museum of Art, Kansas City, Mo.
Designer: Todd Meyers

Activity cards for distribution in the exhibition "Japanese Design: A Survey Since 1950"
Philadelphia Museum of Art
Jacquelin Spadaro

Supplementary Materials

Second Prize

Make Your Own Museum
J. Paul Getty Trust, Santa Monica, Calif.
Designer: Keith Godard

New World Saints (prospectus)
Museum of New Mexico, The Press of the Palace of the Governors, Santa Fe
Designer: Pamela E. Smith

Honorable Mention

Impressions (visitor guide book)
Atlanta Botanical Garden
Designer: Steve Martin, Young & Martin Design

Art, Architecture, and Aesthetics (publications catalogue, Spring 1995)
J. Paul Getty Trust, Santa Monica, Calif.
Designer: David Mellen

1994-95 Music at the Museum
Los Angeles County Museum of Art
Designer: Amy McFarland

LACMA Muse stationery for new young members group
Los Angeles County Museum of Art
Designers: Boyd Design and Marketing Communications

1995 SMU Division of Art Faculty Exhibition postcard set
Meadows Museum, Southern Methodist University, Dallas
Designers: Southern Methodist University Publications

Florence and Herbert Irving Galleries: The Arts of South and Southeast Asia (gallery guides)
Metropolitan Museum of Art, New York
Designers: Sue Koch and Steven Hutchison

Prizes awarded to institutions with budgets of less than \$500,000

Exhibition Catalogues

Second Prize

Mining the Museum: An Installation by Fred Wilson
The Contemporary, Baltimore
Designer: Charles Nix

Honorable Mention

Sandy Walker: Woodblock Prints
MIT List Visual Arts Center, Cambridge, Mass.
Designer: Kohn/Cruikshank

The Hall Park McCullough Collection: Portraits of George Washington
Middlebury College Museum of Art, Middlebury, Vt.
Designer: Christopher Kuntze

Posters

Honorable Mention

Living Traditions: Mexican Popular Arts
ExhibitsUSA, Kansas City, Mo.
Designer: Patrick Dooley Design

Books

Second Prize

A Gallery of Modern Art at Washington University in St. Louis
Washington University Gallery of Art, St. Louis, Mo.
Designer: Nathan Garland, Graphic Design

Newsletters Honorable Mention

Oakville Galleries Newsletter (September, October, November, December 1994)
Oakville Galleries, Oakville, Ontario, Canada
Designer: Branka Vidovic, Neo-Graphics

Calendars

Honorable Mention

1995 Mütter Museum calendar
Mütter Museum, College of Physicians of Philadelphia
Designer: Laura Lindgren

Invitations to Events

Honorable Mention

Set a Course for Celebration (invitation to patron reception and concert)
Stamford Historical Society, Stamford, Conn.
Designer: Katherine Evans, Evans Design Associates

Press Kits

Honorable Mention

Grand reopening
Cartoon Art Museum, San Francisco
Designers: Molly Kiely and Phil Frank

Fund-Raising Campaign Materials

Honorable Mention

Friends in the Forties
Smoky Hill Museum, Salina, Kans.
Designer: Pamela Jarvis

Calendars of Events

Honorable Mention

Winter morning lecture series
Maritime Museum of Monterey, Monterey, Calif.
Designer: Katherine B. Stark

1995 Winter Exhibitions and Events
Middlebury College Museum of Art, Middlebury, Vt.
Designer: Kate Emlin Chamberlin

Supplementary Materials

Second Prize

Street Types of New York (facsimile of an 1896 portfolio of 12 photogravures from the museum collection)
Alice Austen House, Staten Island, N.Y.
Designers: Linda Iasiello and Mitchell Grubler

Honorable Mention

Museums of Downtown Riverside
California Museum of Photography, University of California at Riverside
Designer: Wendy Brown

("Enola Gay," continued from page 45)
ter and the AFA had always intended to foster.

NASM did not lack critics, however. A 1979 "White Paper on Science Museums" suggested that its decontextualization of artifacts and its cozy compliance with the promotional demands of corporate donors made it "basically a temple to the glories of aviation and the inventiveness of the aerospace industry." Later commentators concurred in calling it "a giant advertisement for air and space technology." And by the late 1980s, the Smithsonian Council agreed that it was no longer "intellectually or morally acceptable to present science simply as an ennobling exploration of the unknown," or technology merely as "problem solving beneficial to the human race."

In 1987, Cornell astrophysicist Martin Harwit was chosen over an Air Force general to be the new NASM director. Harwit set out to demonstrate the social impact of aviation and space technology—the ways it transformed daily life "both for the good and the bad." This applied to the military sphere, too. "No longer is it sufficient to display sleek fighters," he said, while making no mention of the "misery of war."

The NASM continued to do traditional kinds of AFA-friendly programming. It put on a commemorative program for the 50th anniversary of Jimmy Doolittle's raid over Tokyo. It mounted an exhibit that honored the P-47 Thunderbolt, delighting the 2,000-member association of its former pilots. Harwit also supported Richard Hallion (later a vigorous critic of the *Enola Gay* scripts) in creating a laudatory show on airpower in the Gulf War.

But Harwit also authorized new departures.

NASM treatment of military hardware heretofore had skirted its lethal purposes, even in the case of Nazi weaponry. Label copy for the museum's V-2 rocket emphasized its progressive role in the history of technology. In 1990, however, the V-2 was given new panels that: recounted its use as an indiscriminate instrument of murder (they included the NASM's first-ever image of a corpse); noted it was built by concentration camp prisoners, thou-

sands of whom perished in the process; demonstrated how scientists like Wernher von Braun avoided grappling with the ethical implications of their work; and provided superior technical detail about rocketry. Press reaction was startled but positive. One reviewer hailed the new "truth in labeling" as "striking in comparison to the fairy tale it has replaced. . . ."

Another novel exhibition deployed an American Pershing II missile side-by-side with a Soviet SS-20 as the twin foci of an examination of arms-control agreements. This, too, garnered only positive reports.

Next, in 1991, the institution replaced its old World War I gallery—whose artifacts had fallen prey to insect infestation—with a rich and imaginative show. It began with popular culture images depicting the war as a series of romantic duels between Knights of the Air—pulp magazine accounts, a compilation of clips from Hollywood films, and Snoopy and his Flying Doghouse ("Curse you, Red Baron!"). The origin of these images—which resonate to this day—was traced to wartime newspapers, businessmen, and government propagandists who seized on the courage and daring of individual aces to portray aerial combat as a chivalric adventure. But the careful analyses that followed made clear the grim and unglamorous realities of fighter pilot life and death. Powerful dioramas of trench warfare and discussions of particular battles also demonstrated the important but secondary role of wartime air power, and dramatic displays on Germany's air attacks on London illustrated the birth of civilian bombing.

Again, reaction in the mainstream press was overwhelmingly favorable. Hank Burchard of *The Washington Post* was astonished to find such "rank heresy" in an institution "that has from the beginning served as the central shrine of the military-industrial complex." Though he complained that the exhibition still soft-pedaled the realities of aerial combat, which was "more akin to assassination than to jousting," he concluded: "But hey, a museum largely run by pilots can hardly be expected to badmouth them, and anyway this is a

quibble compared with the quantum leap forward into historicity that this exhibition represents."

Finally, a direct precursor of the *Enola Gay* show—a five-minute videotape on the restoration process, which included powerful images of bomb damage—attracted considerable visitor attention and no negative commentary whatever.

To key NASM staff, it seemed that these plaudits and silences had cleared the way for the *Enola Gay*. Despite the continuing trepidation of some within the institution, they swept ahead with plans for the exhibition.

From the Air Force Association's perspective, these new initiatives must have seemed ominous. Correll's April 1994 critique of the *Enola Gay* included a retroactive blast at the World War I exhibition—that "strident attack on airpower"—as having been a harbinger of what followed. Everything about it appalled him. The curators' notion that "dangerous myths have been foisted on the world by zealots and romantics." The criticism of the "cult of air power," with the sainted World War I air force commander Billy Mitchell among the designated offenders. The "theories" quoted in the exhibit's companion book about military airpower having the potential for "scientific murder" (Correll apparently forgetting for the moment that the offending phrase was actually Eddie Rickenbacker's, the most famous of all U.S. aces, who reminded Americans that "fighting in the air is not a sport. It is scientific murder."). The way the show emphasized "the horrors of World War I." And above all, the fact that it "takes a hostile view of airpower in that conflict," to the point where "the military airplane is characterized as an instrument of death."

To his credit, Correll published a strong rejoinder from Richard H. Kohn, former chief of Air Force history for the USAF. The NASM, Kohn argued, had in recent years succeeded "in broadening the scope and value of its exhibits by presenting thoughtful, balanced history rather than mere celebration of flight and space travel." The World War I exhibit, he said, was "not at all hostile to airpower. It presents the war realistically and explains aviation's role in it." It was

Correll, not the curators, who favored a "political use of the museum: to down-play war's reality and to glorify military aviation." Such a bias, Kohn insisted, "would not be in keeping with the museum's or the Smithsonian's mission and would embarrass the Air Force community, which, having experienced the history, would want it presented truthfully—with strength, balance, sensitivity, and integrity."

Correll was having none of it. He believed, borrowing the words of a fellow editor, that "a new order is perverting the museum's original purpose from restoring and displaying aviation and space artifacts to presenting gratuitous social commentary on the uses to which they have been put." People come to Air & Space to see old aircraft, Correll claimed. "They are not interested in counterculture morality pageants put on by academic activists." It was precisely because curatorial "interests and attitudes have shifted" that the *Enola Gay* exhibit had gone wrong. It was imperative that the Smithsonian's "keepers and overseers take a strong hand and stop this slide" and get the

museum back on track.

Here, I think, one can see the structural faultlines that underlay the surface struggle over texts. How the *Enola Gay* was to be interpreted was important in its own right. How to interpret the meaning of Hiroshima was of vital significance both to the Air Force Association and to Air & Space; indeed the plane itself had been entwined in the institutional lives of both organizations since their inception. But the curators' plans for the *Enola Gay* also were seen as the latest in a series of museological departures, which taken together signaled AFA leaders that "their" institution was being taken away from them.

They were determined to get it back. The wrestling match over control of the interpretation was emblematic of the struggle for control of the institution. The AFA, less interested in improving the scripts than in axing their opponents, adopted a policy of taking no prisoners. Convinced the curators were subverting the museum, it was but a short step to accusing them of subverting the republic.

The Fallout

At a news conference held in January, recently installed Smithsonian Secretary I. Michael Heyman argued this was the wrong show in the wrong place at the wrong time. The NASM had "made a basic error in attempting to couple an historical treatment of the use of atomic weapons with the 50th anniversary commemoration of the end of the war." The veterans "were not looking for analysis," he said, "and, frankly, we did not give enough thought to the intense feelings such an analysis would evoke." The implication was that curators should have waited a few years, or even a decade, until the old soldiers had faded away.

It's a plausible position. Some veterans certainly saw Air & Space more as shrine than museum. Aviator groups—convinced the Smithsonian had barred the B-29 out of embarrassment—had been fighting for years to get it restored and displayed, to validate their wartime sacrifices. It was Harwit, ironically, who came to their defense. Convinced they deserved a commemoration, he pushed to have the restoration ready for the

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50th anniversary. Some vets no doubt felt betrayed to learn the NASM intended to raise any questions whatever about the plane's mission, even those asked by their wartime commanding officers. As did *Enola Gay* pilot Tibbets, they wanted the aircraft presented pristinely, like the *Spirit of St. Louis*, not juxtaposed with evidence of the damage it had wrought, even if that damage was declared justifiable.

So perhaps it was foolhardy to make the attempt. Perhaps, once the distress became apparent, the NASM should have folded its hand immediately, avoiding the drawn-out and damaging saga that followed. But there are problems with such a seemingly politic perspective.

First, while historian Edward Linenthal is right to remark that 50th anniversaries "intensify arguments over any form of remembrance" because they "are the last time when you have massive groups of veterans or survivors who are able to put their imprint on the event," the mere passage of time does little to dull the edge of controversy. Recall the brouhaha over "The West as America" show—a treatment of century-old events—and the impassioned debates that broke out over Columbus's enterprise on the 500th anniversary of his sailing.

Second, the postponement strategy is condescending to the veterans. Many protestors were not acting out of "feelings"—in contrast to the museum's "analysis"—but from a belief that the show was advancing an analysis with which they disagreed. Many were simply out to achieve the "balance" or "context" the mass media assured them was atrociously absent. If the museum had aggressively presented them with accurate information about the first script—and certainly the last one—many might have been won to the Smithsonian's side in support of a full-rigged exhibition.

This raises, in turn, the third and largest problem. Heyman has faulted his curators for paying insufficient attention to the Smithsonian's "stakeholders." Apart from the fact that NASM worked with veterans all along—in the end so closely that they may have abdicated some of their curatorial responsi-

bilities—the comment suggests the secretary hasn't sufficiently confronted the dilemmas museums face these days.

In recent years, curators have reached out to communities they wish to represent and address, seeking to involve them in the process of exhibit production. Excellent in theory, this has proved difficult in practice. In the case of immigrants, blacks, workers, women, and Native Americans, it turns out to be no simple matter to discover who exactly "the community" is. Or who gets to speak for that community. Or what to do when some groups contest the right of other groups to serve as spokespeople. Or how to respond to claims that, for example, only Latinos can/should speak for Latinos. Or how to rebut a group that denies a museum's right to say anything at all about it without prior approval. Or what to do when an exhibit offers a variety of perspectives on a controversial issue, only to be met with a dogmatic insistence that only one of the perspectives is true, that the very notion of debate is "relativistic" and illegitimate.

The problems are no less complex when dealing with atomic bombs. Why are WWII veterans the significant "stakeholders" here? Are not the Second World War and the postwar proliferation of nuclear arms issues of transcendent national importance, of concern to all American citizens? Now that the plane is accompanied not only by Tibbets's 11-word label, but by Tibbets himself (via videotaped interview), is there not something problematic about treating the *Enola Gay* as a mere aero-artifact, like a kettle or a wedding dress, that requires only some owner-provided information about its original usage? Is it appropriate that the only commentary on the *Enola Gay* be issued by the man who flew it?

And even if veterans are the "relevant public," which veterans are we talking about? There have been a variety of military actors in this drama; the press and Smithsonian alike too easily conflated them. There's no question that old soldiers gave the anti-NASM protest its moral legitimacy and political clout. But they were not the only combatants in this struggle. ■

(*M Notes, continued from page 21*)

their kitchen, they said they thought it "went away" or "went into the ground," according to Bedworth.

"They [children] don't think much about what happens to water when they flush the toilet or let water go down the drain in the bathtub," Bedworth said. "We're trying not to trivialize this for children. We hope we're explaining our messages about stewardship of the earth in a way everyone can understand. Nutrient pollution has been happening for centuries, and natural systems can usually take care of it. It's when humans step in and add excess or unnatural pollution that the earth can't take care of itself." The Minnesota Children's Museum was one of 11 institutions in eight states that received funding from the DOE's Museum Science Education Program in FY 1994. The program is intended to help museums and science teachers develop informal, innovative, energy-related exhibits, media, and activities and to encourage more young people to pursue careers in science, mathematics, and technology. Recipients shared \$921,000 in award funds last year. Museums interested in applying for DOE funding can contact (202) 586-8949 for information about the program.—*Lauren Lantos* ■

(*Books, continued from page 33*)
contemporary American artists.

The Museum of Modern Art at Mid-Century draws not only from its own archives, it takes advantage of the living memory of individuals like Helen Franc who writes about the early years of the International Program and Council, supplementing Kimmelman's essay. She discusses its origins and activities placing it within the climate of censorship and anti-Communist obsession.

A final chapter examines the museum's role as mediator between art and commerce. Terence Riley and Edward Eigen sketch the history of the "Good Design" program instituted by Edgar J. Kaufmann, MoMA director of the department of industrial design. Partnering with Chicago's Merchandise Mart, the museum spread the gospel of good design and a taste for modern art.

A second volume will be published in the fall.—*Donald Garfield* ■

("Heartland," continued from page 49)
the community. Wilson said the museum got negative reactions from some people who called it a white, Anglo-elitist exhibit and others who thought the sculptures were mocking the classical architecture of the museum. "They don't realize that it [badminton] is an Indian invention, and it is most popular in Asia, and all the world champions are Asian. . . . Of course, the worst thing would be no reaction. . . . If nothing else, it had this entire metropolitan area talking about art."

When I learned about a museum in Kansas City that displayed historical treasures recovered from a ship that sank in the Missouri River in 1856, I was skeptical, but the Arabia Steamboat Museum, a 33,000-square-foot, city-owned building in the historic River Market District of town, turned out to be one of the highlights of the trip. The museum includes the original stern hull, boilers, and engines, and also displays 200 tons of materials that were recovered from the steamboat: perfume from France, silk from China, beads from Czechoslovakia, and 2,000 pieces

of china including Wedgwood dishes. There are bottles of champagne, cognac, gin, wine, and whiskey as well as leather boots, farming and hunting supplies, canned food, and coffee beans from Brazil.

Five families of steamboat enthusiasts pooled their resources in the mid-1980s, began operating as River Salvage, Inc., and located the sunken ship in 1987, across the river from Parkville, Mo., beneath a Kansas farm field. More than a century of flooding and river shifts had left the steamer buried 45 feet down and one half-mile west of the Missouri River. The team used metal detectors and old river maps to locate the boat, and a system of water pumps to extract thousands of gallons of ground water away from the *Arabia's* hull during the four-month cargo excavation. The museum opened in November 1991 and attracted more than 350,000 visitors during its first two years.

Kansas City is a gorgeous place to walk around—especially during one weekend in late September when the Plaza Art Fair lures thousands of

painters, photographers, sculptors, jewelers, and craftspeople to town. One area that is experiencing a great deal of growth is the historic district at 18th and Vine. Currently the home of the Negro Leagues Baseball Museum (NLBM), this is where the International Jazz Hall of Fame, renovated Gem Theatre, and a new Visitors Center are scheduled to open within the next few years.

The NLBM uses still photographs, video and computer terminals, and baseball memorabilia to highlight the accomplishments of the 2,600 athletes—including Satchel Paige, Josh Gibson, and Cool Papa Bell—who competed in the Negro Baseball Leagues prior to 1947, when the color line was broken. That was the year Jackie Robinson, shortstop for the Kansas City Monarchs, began playing for the Brooklyn Dodgers.

CNN's Bernard Shaw is the narrator of an eight-minute video that explains the history of the league. At smaller video kiosks, visitors can watch John "Buck" O'Neil, former player and manager, demonstrate how to hit a baseball.

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Visitor comment, American Museum of Natural History

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Plans for the museum include educational programs, traveling exhibits, and a research center with a custom-designed database for searching the play-by-play of Negro Leagues games.

Kansas City's construction boom continues at Union Station, the largest standing train station in the U.S. after New York's Grand Central. In a few years, the Kansas City Museum plans to open Science City, where visitors will forecast storms at the Weather Station, explore the human body in the Medical Center, direct air traffic from the Airport Control Tower, and produce science shows at the television studio.

"Each of these and other experiences, located in a metropolis that the visitor explores, immerses participants in a special time and place to create emotional involvement and enhanced learning," said Museum President David A. Ucko.

Science City at Union Station will not replace the Kansas City Museum's original building, a 1910, three-story Beaux-Arts townhouse on Gladstone Boulevard, about 10 minutes from downtown. The museum currently con-

tains changing exhibitions on science, technology, and history. There are permanent exhibits on regional and natural history as well as a 50-seat planetarium and a turn-of-the-century drugstore with a working soda fountain. The museum's Challenger Learning Center ultimately will be relocated to the new Science City facility. This center contains a simulator consisting of mission-control and space-station settings in which visitors participate in a simulated moon landing or a rendezvous with Halley's comet.

Kansas City's most dramatic rag-to-riches story is its Zoological Gardens. In August 1990, voters passed a \$50-million bond issue funded by a property tax to build a new zoo in Swope Park, the second largest urban park in the U.S. This money, along with money from the Parks and Recreation department and private and corporate donations, has funded a \$71-million renovation and expansion project. Four exhibits have opened within the last two years: the Okavango Elephant Sanctuary, an African elephant breeding compound and exhibit; an eight-acre

Australian animal exhibit; and two exhibits that feature domestic animals from around the world—Farmland in the U.S.A. and the International Festival. The Australian exhibit, which simulates the Australian continent architecturally, zoologically, and horticulturally, features free-roaming kangaroos and emus, a finch aviary, dingoes, camels, a sheep station, and a woodland aviary with cockatoos, parrots, and cane toads.

The interactive domesticated animals exhibit allows visitors to plant a garden, saddle a horse, assist in barnyard chores, crawl through a ferret tunnel, and visit an international customs house. In June 1995, a 95-acre African exhibit opened, and an education pavilion with a Sprint IMAX Theater are scheduled to open in December 1995.

Independence, Mo., about 15 minutes east of Kansas City, is the home of one of the first presidential libraries and museums in the U.S. On your way, you can stop for an ice cream soda at Clinton's Drug Store, where one U.S. president used to mop the floors and polish the jugs and bottles for \$3 a week.

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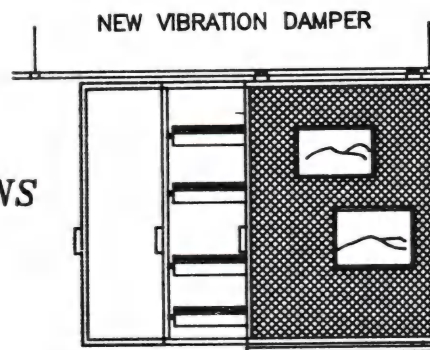
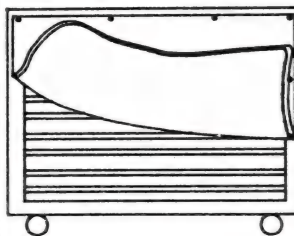
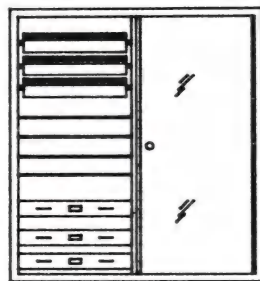
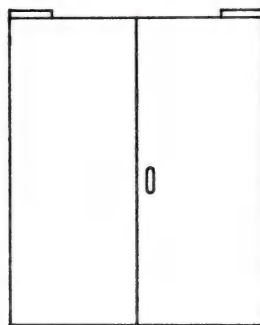
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It's obvious when you visit the Harry S. Truman Library and Museum that renovation plans are overdue, but if you can overlook the dim lighting and out-of-date signage, you will find a huge amount of information as well as some very funny videos that highlight the dry wit of the 33rd president.

"We recognized several decades ago that we needed to do something about changing the museum because it was great as far as people who lived through the Truman era were concerned," said Acting Director George Curtis, "but as far as the younger generations, it just wasn't satisfactory."

Curtis recalls when a group of students visited the museum, and the tour guide was talking about World War II. "When the tour was over, a youngster put up his hand and said, 'Who's Adolf Hitler?' And it applies to other people who are portrayed in some way in the museum that the youngsters just don't recognize, whether it's General MacArthur or General Marshall or Dean Acheson and even Harry Truman."

Although a couple of presidential

Calvin Trillin might encourage you to try Gates & Sons, where Clinton went to sample the \$42

presidential barbecue platter.

libraries already had been developed to honor Franklin Delano Roosevelt and Rutherford B. Hayes, Truman took a special interest in getting his library off to a good start in the mid-1950s.

"He gave his heart and soul to it in my estimation in the early years—unlike any other former president up to this time that had a presidential library," Curtis said. "He literally lived here. . . . He conducted tours here on occasion. . . . When he learned that a school group was in the museum, he would go to the auditorium and greet them there and give them a little history lesson."

Curtis hopes the renovation project will allow visitors to see more of the

25,000 items in the museum collections. The current display has room for only 5 percent of the material. And he would like to use 1940s artifacts—radios, refrigerators, and clothing—to give people a better feel for the times.

Even the most tireless museum aficionado requires some gastronomic sustenance. Calvin Trillin might suggest that you drive to Arthur Bryant's, his favorite Kansas City restaurant. Or he might encourage you to try Gates & Sons, where President Clinton went when he veered away from his motorcade last fall to sample the \$42 presidential barbecue platter. But I recommend that you drive directly to Main St. near Westport and ask anyone how to get to the Grand Emporium, one of the finest blues bars in the country. For about \$6, you can try the barbecued beef on white bread drenched in sauce produced by a woman named Amazing Grace. Be sure to tell Grace that you'd like cornbread and collard greens on the side. If you need seconds, Grace doesn't stop cooking until 1:00 in the morning. Welcome to the heartland. **M**

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Marketplace



For information on any of the items featured in Marketplace, note the product number at the end of the description, circle that number on one of the Reader Service Cards facing page 72, and drop the postage-paid card in the mail.

Akzo Nobel Geosynthetics Company preserves the solemnity at the United States Holocaust Memorial Museum through use of its Enkasonic sound control matting, which was placed below the tile floors throughout the museum. Enkasonic is a 0.4-inch thick composite of extruded nylon filaments that absorbs the sounds of footfalls and echoing voices. This matting can be used under ceramic tile, marble, native stone, vinyl tile, parquet, hardwood, and carpet and pad. Contact Akzo Nobel Geosynthetics Co., P.O. Box 7249,

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Contact Kipling Rock Farm, Ltd., P.O. Box 431, Clackamas, OR 97015-0431; 800/488-8713.

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Eastman Kodak Company offers a complete array of photographic and digital imaging products. Its multi-resolution Photo CD product line spans multiple museum applications from promotion and development to conservation and collections management. A new family of digital cameras is making real-time image capture and verification both possible and affordable. Contact David Wilson of Eastman Kodak Company, Digital & Applied Imaging, 901 Elmgrove Rd., Rochester, NY 14653-5219; 716/726-7821.
For information, circle #102 on the reply card.

Following are corrections to the MuseumExpo95 Exhibitor List printed in the May/June 95 issue of *Museum News* and the Annual Meeting Program distributed to delegates during AAM's 90th Annual Meeting, May 21-25, in Philadelphia:

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For consideration in future Marketplace and Showcase columns, please send information to Antony Maderal, Advertising Assistant, Museum News, 1225 Eye St. N.W., Suite 200, Washington, DC 20005.

Showcase



Rouse•Wyatt Introduces EnviroVision to Museum Industry

Today's technologies such as virtual reality and large-format movie theaters present images so real you feel as if you could reach out and touch them. So it's ironic that viewers are usually separated from the awesome spectacle of the grand production by their inability to influence the outcome of the events occurring before their eyes.

Rouse•Wyatt Associates of Cincinnati has used its years of museum, theme park, and corporate, concept development, design, and production experience to incorporate audience participation into the spectacle of the large production. Their AEGIS Naval Simulator (almost an exact replica of the command center in a U.S. Navy AEGIS destroyer) at the National Maritime Center in Norfolk, Va., is the first of several installations that will be marketed under the EnviroVision brand name. Rouse•Wyatt designers have combined ordinary, yet effective, audio and visual

components with an interactive device allowing each of the 40 audience members to choose among four responses to several battle scenarios presented to them during a 20-minute simulation of an attack on a U.S. Navy destroyer. With flashing lights and blaring horns, the audience members must choose an immediate course of action. Their responses are immediately tabulated and displayed on the screen along with the scenario that would result from their choices.

Given the intense atmosphere created by the realistic theater, live actors, the lights and sounds, and the actual footage of missiles, torpedoes, fighters, and helicopters, the designers of the AEGIS Theater have foregone costly high-definition films and expensive computer simulation. They have created a stimulating, interactive experience for all who attend at an affordable rate for museums and science centers to whom expenses are so critical. Jack

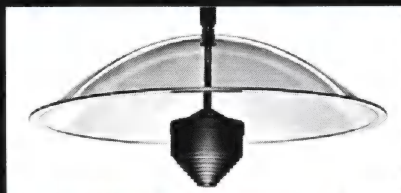
Rouse, CEO of Rouse•Wyatt, said: "The beauty of the EnviroVision is that it combines the best, most exciting elements of other kinds of attractions into a unique and integrated experience. EnviroVision enables audiences to participate in an experience that is not simply a movie, or a live show, or a ride, but which has components of all three."

Rouse•Wyatt Associates was formed in October 1994 with the merger of Jack Rouse Associates and Wyatt Design Associates, both of Cincinnati. Their principals combine more than 75 years of experience in planning, designing, and operating entertainment attractions, exhibits and museums, theme parks, theaters, expositions, mixed-use developments, and corporate communications programs worldwide. For more information on EnviroVision and other projects, contact Shawn McCoy of Rouse•Wyatt Associates, 1014 Vine St., Suite 1300, Cincinnati, OH 45202; 800/733-2025, ext. 313. **M**

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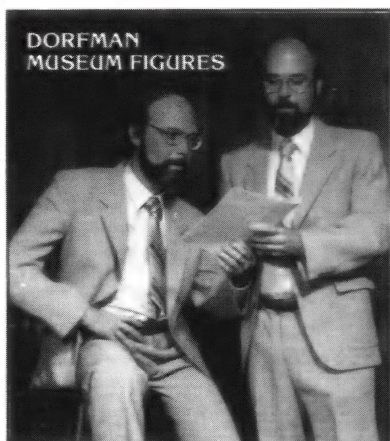
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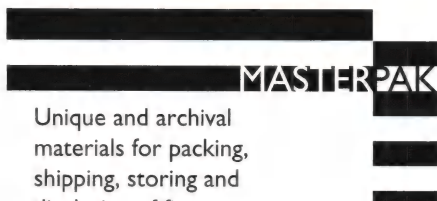
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The new governance structure recognizes that other existing components (e.g., AAM/ICOM, Accreditation Commission, etc.) will also have input into the Board's decision-making process.

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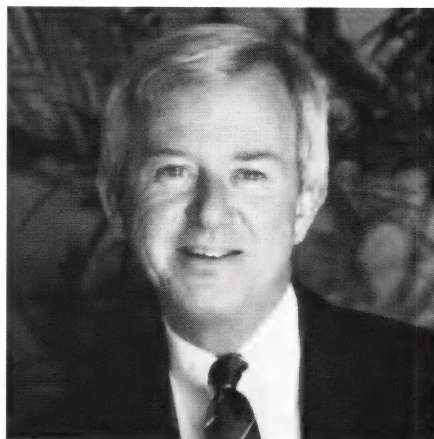
Local Crisis, National Response

BY EDWARD H. ABLE, JR.

Flooding in the Midwest. Drought in the South. Tornadoes in New England. Fire in California. These and other assorted disasters such as hurricanes and earthquakes erode, year by year, pieces of the world's cultural heritage. They take their toll on museums, as well. We learned that lesson in the Mississippi River floods of 1993 and the devastating Northridge earthquake in January 1994. Few institutions can adequately prepare for such emergencies. When catastrophes strike, museum staff are often roused out of bed in the middle of the night and have to oversee the welfare of the museum and its collections.

The federal agency responsible for coordinating emergency response has received kudos for its response to recent natural disasters. The Federal Emergency Management Agency (FEMA) was there with help when it was needed. Seeking to strengthen ties with the cultural community, FEMA convened last December a National Summit on Emergency Response. Present were representatives of federal agencies and leaders of the cultural heritage community. The group decided to form the National Task Force on Emergency Response and meet quarterly. The goal was to build on successful responses to recent emergencies and find ways to bring assistance and advice to institutions and individuals whenever and wherever disaster strikes.

The task force created three subcommittees or working groups to prepare recommendations in the areas of information and training, on-site assistance, and recovery funding. To sustain the working groups' activities, substantial support has come from the Getty Conservation Institute (GCI) and the National Institute for the Conservation of Cultural Property (NIC). As a mem-



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.....

ber of the task force, AAM brings the particular concerns and expertise of the museum community to the deliberations. Also sitting at the table are a host of national organizations and federal entities including the National Park Service, Department of the Army, the Small Business Association, and the National Endowment for the Humanities.

In preparation for the December summit, GCI and NIC conducted a survey to find out how cultural service organizations responded to requests for assistance during a disaster and what their needs were. Most organizations respond to emergencies on an *ad hoc* basis, and the overwhelming need was

for more information. Clearly, the museum community needs to know before havoc strikes what kinds of problems it might face during a disaster. Identifying, for example, priority segments of the collections for recovery ensures the chances of minimal damage. Knowing where to go to get assistance and expertise also is a fundamental responsibility of all those who act as stewards of the nation's and the world's heritage, both cultural and biological.

Some of the ideas advanced by the task force working groups include the development of public service announcements (PSAs) for FEMA to air on its radio and television networks. (An example: Working with the NIC, the American Institute for Conservation of Historic and Artistic Works revised its "Ten Tips for Homeowners," which FEMA broadcast on radio as the first cultural heritage PSA and made available on California's computer informational network.) Solicitation of articles from museum and heritage experts for publication in FEMA's bilingual (English/Spanish) newsletter, *Recovery Times*, brings needed information to victims following disasters. SWAT teams of experts, response and recovery checklists, and "sensitivity training" for emergency professionals such as fire fighters and FEMA inspectors are other suggestions.

When a federal agency and the private sector's array of service organizations work together to protect and preserve the nation's cultural infrastructure, the results are positive. As congressional representatives determine the extent of federal involvement with cultural activities, the FEMA-cultural community partnership is a shining example of the critical need for the kind of national coordination that only the federal government can provide. **M**

Coda



Carol Guzy/The Washington Post ©, *Hurricane Andrew's Legacy*, Miami, Fla., 1992.

It's tempting to think of love as a progression, from ignorance toward the refined light of reason, but that would be a mistake. The history of love is not a ladder we climb rung by rung leaving previous rungs below. Human history is not a journey across a landscape, in the course of which we leave one town behind as we approach another. Nomads constantly on the move, we carry everything with us, all we possess. We carry the seeds and nails and remembered hardships of everywhere we have lived, the beliefs and hurts and bones of every ancestor. Our baggage is heavy. We can't bear to part with anything that ever made us human. The way we love in the twentieth century is as much an accumulation of past sentiments as a response to modern life.

From *A Natural History of Love* by Diane Ackerman (New York: Random House, 1994). Reprinted with permission.

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